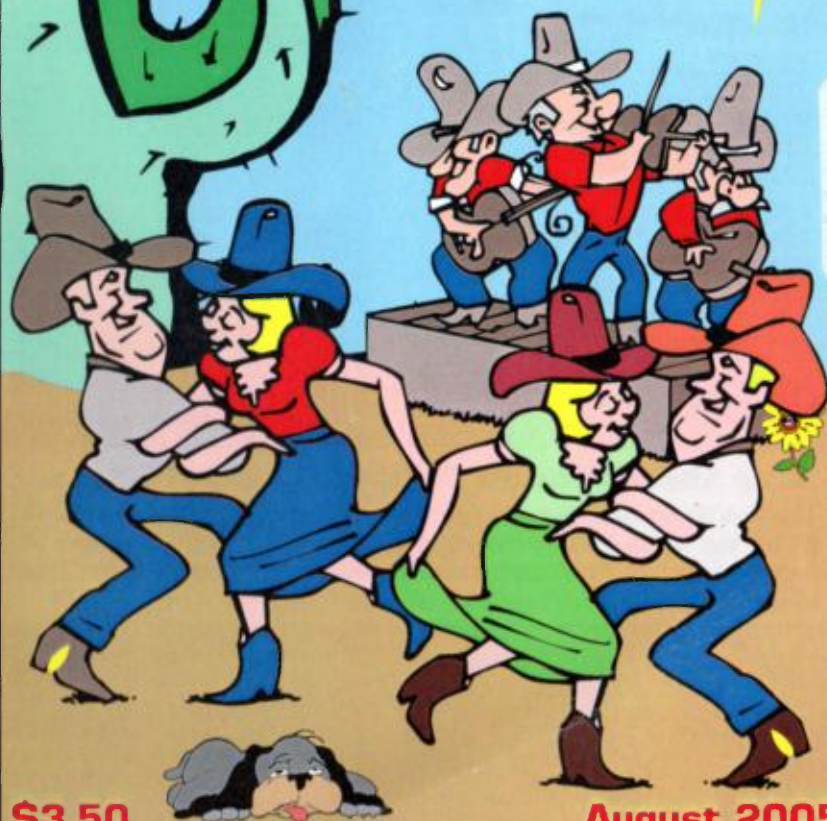


# AMERICAN SQUAREDANCE



"The International Magazine of Square Dancing"

Let the sun  
shine on  
your square!



\$3.50

August 2005

# HANHURST'S TAPE & RECORD SERVICE

## Digital Music Magician™

### DIGITAL MUSIC LIBRARY MANAGEMENT SOFTWARE FOR CALLERS & CUERS

Available exclusively from Hanhurst's Tape & Record Service™

If you use a notebook computer and MP3s as your music source for calling or cueing, then this is the software for you. Add as many titles as you wish. Each song listing includes: Title, Label & Number, Artist, Type (singing call, hoedown, etc.), Dance Program (B, MS, P, A1, A2, etc.), Theme/Special Occasion (holiday, etc.), Beats-Per-Minute, Comments/Notes. Song listings can contain multiple tracks - Instrumental, harmonies, key choices, called/cued. Supports cue sheets in DOC, RTF, TXT or PDF formats. Easy-to-see Player controls!

**DMM Digital Music Magician (Digital) ..... \$149.00**  
**DMM Digital Music Magician (CD) ..... \$169.00**



### Cue Sheet Window & Player Control Screen

The Cue Sheet will appear on your screen. Scroll up and down and/or PRINT the words. The easy-to-see **Player Control Board** provides all necessary controls for playing music, including a 10-Band Equalizer. Time Mode may be switched between Elapsed & Remaining Time.

## Full Details Online

100% Secure Online Shopping

# www.Dosado.com/DMM

# AMERICAN SQUAREDANCE

"The International Magazine of Square Dancing"

## *Subscribe Today!*

|                | <b>1 Year</b><br>(12 Issues) | <b>2 Years</b><br>(24 Issues) |
|----------------|------------------------------|-------------------------------|
| <b>USA</b>     | <b>\$27.50*</b>              | <b>\$50.00*</b>               |
| <b>CANADA</b>  | <b>\$35.00</b>               |                               |
| <b>FOREIGN</b> | <b>\$92.50**</b>             | <b>USPS First Class Mail</b>  |
|                | <b>\$69.50**</b>             | <b>USPS Surface Mail</b>      |

\*Florida Residents add 7% sales tax

\*\*Foreign subscription rate applies to most countries - price  
subject to change due to international postal rates.

MEMBER ID # \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS # \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

PHONE # \_\_\_\_\_

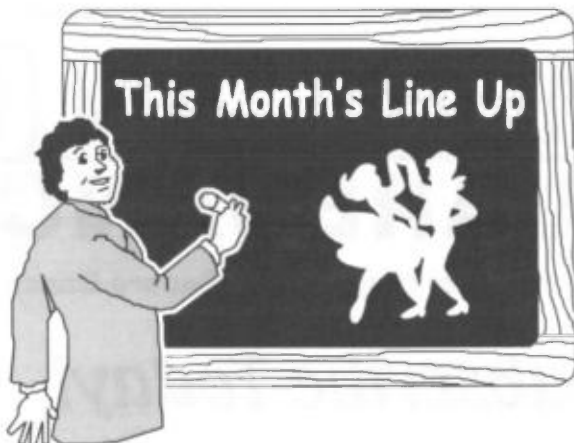
CARD # \_\_\_\_\_

EXPIRES: MM \_\_\_\_\_ YR \_\_\_\_\_

SIGNATURE \_\_\_\_\_

Send to: American Square Dance, 34 E. Main Street, Apopka, FL 32703  
(credit card statements will show Gramac Printing)

All subscriptions are non-transferable and non-refundable. We are not responsible for non-delivery. Post Office does not forward periodicals unless subscriber pays postage; contact local Post Office for details. Price subject to change.



|   |    |   |    |
|---|----|---|----|
| Editorial .....                                   | 5  | On The Record – Rounds .....                          | 31 |
| Peek Into a Cuer's Record Case .....              | 6  | Cue Tips .....  | 35 |
| Peek Into a Caller's Record Case .....            | 7  | All Things Considered .....                           | 39 |
| Square-Up .....                                   | 8  | The Country Line .....                                | 40 |
| On The Record – Squares .....                     | 9  | Corben's Jargon .....                                 | 43 |
| American Callers' Assoc.<br>Viewpoints .....      | 14 | Callerlab's Comprehensive<br>Demographic Survey ..... | 44 |
| "The Best Kept Secret" In Square<br>Dancing ..... | 16 | ARTS Grant .....                                      | 45 |
| Moore On Contra .....                             | 17 | CALLERLAB Viewpoints .....                            | 46 |
| Easy Level .....                                  | 20 | Round Dance Pulse Poll .....                          | 49 |
| Creative Choreography .....                       | 23 | Point Of Order .....                                  | 51 |
| The Koreo Korner .....                            | 26 | United Square Dancers Of America                      | 53 |
| Fourscorey .....                                  | 27 | Tude Tanguay .....                                    | 54 |
| Your Rovin' Corner .....                          | 28 | What's Ahead .....                                    | 56 |
| Notes In A Nutshell .....                         | 30 | Advertiser Index .....                                | 59 |
|   |    | Classifieds .....                                     | 60 |

# AMERICAN Volume 60 SQUAREDANCE Number 8 Aug. 2005

"The International Magazine of Square Dancing"

**Publishers/Editors**  
William and Randy Boyd

**Cartoonist**  
Corben Geis

# EDITORIAL

*From  
Bill Boyd*



I sometimes feel like I have created a controversy when none should exist. The current case in point. While I was at the National Convention in Portland, I mentioned that I felt that we should get back to teaching square dancing. One caller stated that it was easier to call and teach square dancing thirty years ago as there were only about forty calls. I stated that the difference was, with only about forty calls, you had to call them in about two or three thousand combinations to keep your dancers interested and coming back to your dances. Both dancers and callers liked the variety and fun created by knowing how to dance. For example, it is far easier for a caller to teach Acey Deucey from standard position than to teach wheel and deal from a variety of positions. Some say new dancers get confused when you call from boy, boy, girl, girl combinations, or lines facing out, or, gasp the girl on the right hand side. I was told that the dancers do not need to learn the definition of a call, only learn to do the call by rote. I ask this caller if he even ever explained to his dancers the concept of leaders and trailers, his reply was, "No, that if you just told the dancers to follow someone or move forward that was all they needed to know." I guess the controversy that I started was that I want dancers to learn to dance. I want them to know and understand the definitions so they can dance to a variety of callers, not just their own teacher/caller. I see dancers take pride in knowing their dancing skills are a high level and they see other dancers try to get into their square. Do I believe in the levels concept – yes! I want to know if I walk into a mainstream dance that is the level which will be called. The same with plus, advanced or challenge. Watch your dancers face when they master a new move. When they square through four, successfully and then from a variety of positions (an old trick with the new twist, have someone stand in the center with a twenty dollar bill and say, "follow the money"). Have a little fun in your teaching methods and follow it up with a few singing calls. They won't be bored and you will graduate better dancers.



*I am not  
sure I would  
buy from  
them...just  
look at  
those shifty  
eyes!*



## Peek Into a Cuer's Record Case

Eileen and Bob Silvia have been dancing since 1986 when they took their first square dance lesson in Manchester, New Hampshire. They began Round Dancing in October 1987 and have been fortunate over the years to learn from many fine teachers. Eileen and Bob have attended weekends, and dance clinics conducted by various national Round Dance leaders and have attended three Cuers Colleges as well. Eileen has cued at The New England Round Dance Gala several times and she was chairman for the Gala of 1995. The New England area has their Square Dance Convention in April where Eileen and Bob cued and taught. They have run successful round and square dance weekends in New England, and continue to be on staff at weekends and festivals in California and Arizona. Continuing their dance education is important to them and they take any opportunity that may present itself to further their knowledge.

Members of Roundalab since 1992 they are currently on the Board of Directors and are Chairman of the Index of Rounds Committee. They have attended 10 Roundalab Conventions, 12 National Square Dance Conventions, 2 USA West Conventions and a Canadian Festival as well. They have done demo dances and taught at five conventions including the California State Convention on the Queen Mary and at the Nationals in Minnesota, Oklahoma, Colorado and Oregon. Their dance choreography includes: "In The Navy," "Quickstep Ain't Enough," "Rumba My Way," "Huckleberry," and "Hushabye III".

In 1993 they opened the Mill-A-Round Dance Center in Manchester, New Hampshire. The center was dedicated to Rounds, Squares and Country Western. It provided a family oriented atmosphere for the dance community, which was warmly received. The facility had over 4000 square feet of hard wood dance floor that the dancers loved to call home. Several callers also used the facility for weekends including Challenge level Squares and they sponsored several Round dance clinics there as well. The New England Square Dance Federation established their headquarters and a library at the Mill-A Round and the facility continues to survive. The Mill-A-Round featured several national callers and cuers as well as giving new callers and cuers a chance to be presented to the dance community.

In 1994 they were relocated to South Korea where they became members of the Kimchee Promenaders. During their time in South Korea Eileen cued and they taught Rounds on Yongson Base in Seoul. They relocated to southern California

*Continued on page 27*





## Peek Into a Caller's Record Case

Dana and Donna Schirmer met in square dancing and married in 1994. Dana began square dancing in 4-H and belonged to a youth club. He started calling in 1977 and is club caller for three Mainstream clubs, a Plus Workshop group and an Advance Workshop group. Dana has served several terms in various offices of the Kansas State Square Dance Callers Association. He is currently serving as a member of the Board of Governors for CALLERLAB and as the Assistant Executive Director of CALLERLAB. Dana is also on staff at Kirkwood Lodge at Osage Beach, Missouri as Office Manager and Entertainment Director providing dance entertainment for nonsquare dance families vacationing at the Lake of the Ozarks.

Dana worked 25 years for the Santa Fe Railway and retired in 1996 as Manager of Financial Reporting and Budgets. He then went to work for Heartland China, Inc. as Office Administrator and Controller. In 2000 he and Donna bought the company and later sold the company in 2004. Dana and Donna are also Business Chairman's for the 57th National Square Dance Convention to be held in Wichita, Kansas in 2008.

### Patter Records

|                        |         |
|------------------------|---------|
| Butterfly .....        | GMP 508 |
| Running Away .....     | BS 2508 |
| KC Buddy .....         | RYL 403 |
| Company's Comin' ..... | BS 2460 |
| Irish Dew .....        | GMP 509 |
| Bubble & Squeak .....  | Sir 503 |
| Sailing .....          | OR 43   |
| Now I Can Dance .....  | DWN 102 |

### Singing Calls

|                              |               |
|------------------------------|---------------|
| Fancy Free .....             | RYL 104       |
| Dancing Moon .....           | NIC 60        |
| Fisherman's Luck .....       | MR 70         |
| Down In The Boondocks .....  | RYL 528       |
| Follow Me .....              | SSK 114       |
| Beautiful Noise .....        | CJC 097       |
| What A Wonderful World ..... | CK 097        |
| Light The Candles .....      | Aussie A-1012 |



*They tried to auction him off, but couldn't get any takers.*

# SQUARE-UP

*From  
John & Linda Saunders*



Now is the time to really prepare for your fall recruiting and bringing new people into our great activity. This should have been an on going project for you and your club. Your responsibility as a dancer, club officer, caller or just a concerned person is to make a commitment to spreading the word about an activity that will keep your mind and physical well being active along with the rewards of the social contacts. If the participants & leaders of our activity heed the following, we will not have to prepare as our activity will fall beside the way.

## **Killing Square Dancing in Ten Easy Steps**

1. Don't Advertise! Just pretend everybody knows about square dancing and what it has to offer.
2. Don't Advertise! Tell yourself you just don't have time to spend thinking about promoting Square Dancing.
3. Don't Advertise! Just assume everybody knows about square dancing.
4. Don't Advertise! Convince yourself that you've been in square dancing and dancing or calling so long that people will automatically come to beginner classes.
5. Don't Advertise! Forget that there are new potential dancers who would be interested in square dancing with you if they were reminded and urged to do so.
6. Don't Advertise! Forget that you have competition trying to attract new dancers away from the activity.
7. Don't Advertise! Tell yourself it cost too much to advertise and one doesn't receive enough response to cover the amount spent.
8. Don't Advertise! Overlook the fact that advertising is an investment in selling...Not an expense.
9. Don't Advertise! Be sure not to provide an adequate advertising budget for your club.
10. Don't Advertise! Forget that you have to keep reminding your club members that you do appreciate that they are part of a great activity.

September has been a focus point in our promoting the square dance activity. We have an activity that people should be pounding the doors to try. What are we doing to our heritage? Are we killing square dancing in ten easy steps? What are your associations, clubs officer, instructor, callers, dancers doing to promote?

We have a super activity. Please get out there and be proud to promote and advertise Happiness set to Music...Square Dancing...



# On The Record SQUARES

**Tom Rudebock**

4551 Grafton Road, Leetonia, Ohio 44431  
330-427-6358 – trudesdc@localnet.com



## Vinyl Releases

***Na-Na-Na-Na Hey Hey Goodby (Gold Wing GWR109)***

***Eric Henerlau***

An upbeat contemporary sound with good solid rhythm. Check out the called side figure for those wanting music for groups using a limited number of calls or for early in your teaching progression. Available on MP3. *All 4 Ladies Chain, Hds (Sds) Pass Thru, Separate, Sds (Hds) Pass Thru, DoSaDo, R & L Thru, Rollaway, Swing Corner, Promenade.*

***Only Make Believe (Royal RYL245)***

***Tony Oxendine***

50's style easy rock from a sax muted horns, guitar, piano and drums. Quality sound with an easy to follow melody line. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

***Lage Nom Al (Mountain MR143)***

***Mark Clausing/Cindy Whitaker***

A full band sound with a good solid beat. 32 beat musical interlude on the middle break. Check it out for patter. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

***I May Hate Myself In The Morning (Double M MM136)***

***Monk Moore***

A cover of a recent country hit in a gentle relaxing style. Guitar, vibraphone, piano and xylophone with gentle percussion. Available on CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Swing Thru 2 X's, Swing Corner, Promenade.*

***Feel (Sting SIR708)***

***Thorsten Geppert***

A haunting driving sound from a guitar, drums, piano and an electronic keyboard. Not a strong melody line. Relaxed tempo. *Hds (Sds) Turn Thru, Separarte Aound One, Cast Off 3/4, Pass the Ocean, Ladies Trade, Swing Thru, Boys Run, Bend the Line, Square Thru on the 3rd Hand Slide Thru, Swing Corner, Promenade.*

***Folsom Prison Blues (Rawhide RWH911)***

***Dale McClary***

A cover of a hit by Johnny Cash. Rolling rhythm with a keyboard and guitar. Easy to follow music that gradually builds. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, Tch 1/4, Scoot Back, Boys Fold, Girls Turn Thru, Swing*

## Clip Art on CD-ROM from American Square Dance



More than 2600 images  
Color and Black & White  
**ONLY \$49.95** (Includes shipping in U.S.A.)

1-888-588-2362 • 34 E. Main Street, Apopka, FL 32703

*Corner, Promenade.* For the Sing-A-Long, Karoke arrangement order RWH 820. This release also includes a beginner line dance by Mike and Michelle Seurer. Both releases are available on CD and MP3.

### **Start Of Something Big (Blue Star BS2513)**

**Joe Saltel**

From the opening note this one says let's dance. A rousing big band sound. Listen for the background riffs and runs that add...quality clear through. A keeper. Available on CD. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

### **Storms Never Last (ESP1089)**

**Elmer Sheffield**

This one says let's get on the floor. Lots of enthusiasm from a piano, guitar, steel and rolling percussion. Signature ESP sound. Listen for the background fill. Key change in closer. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Girls Fold, Peel the Top, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

### **Rawhide (C Bar C CBC820)**

**David Cox**

A cover of an old Frankie Laine hit from the TV series. Feel the horses and cattle move along toward the roundup. Guitar, solid bass and drums, fiddle and electronic keyboard. Available on CD and MP3. *Hds (Sds) Promenade Half, Lead Right, Veer Left, Ferris Wheel, Double Pass Thru, First Two Left, Next Two Right, R & L Thru, Half Sashay, Centers Star Thru, Swing Corner, Promenade.*

### **You're Sixteen (Fine Tunes FT127)**

**Rod Shuping**

Easy rock number from the 50's. Put on your bobby sox and get on the floor. Guitar, drums and electronic keyboard. Key change in closer. Available on MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Recycle, Sweep 1/4, Load the Boat, Swing Corner, Promenade.*

### **Three Wooden Crosses (Mountain MR141)**

**Bob Wilcox**

A popular country tune from a few months back with a gospel message. Solid lead line from a guitar and keyboard with a gentle rhythm track. Available on CD and MP3. *Standard Ferris Wheel Figure.*

***Is The Grass Any Bluer (Coyote COY810)***

***Don Coy***

Blue Grass flavor from a fiddle, guitar, bass, banjo and drums. Relaxed tempo. Available on CD and MP3. *Standard Ferris Wheel Figure.*

***My Next Broken Heart (Square Tunes ST1015)***

***John Eubanks***

Written by Brooks and Dunn. Easy country rock from a steel, guitar, keyboard, bass and drums. Key change in closer. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

***Five Foot Two, Eyes Of Blue (Rawhide RWH220)***

***Al Frazier***

An energetic tune with a slide honky tonk edge. Piano, keyboard, bass and just enough rhythm. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Wheel and Deal, Square Thru 3, Trade By, Swing Corner, Promenade.* For the Sing-A-Long, Karoke arrangement order RWH 822. This release also has a Phase II 2 step cue sheet with the dance written by Mike and Michelle Seurer.

***Cocoanuts (Pioneer PIO6024)***

***Brian Hotchkies***

A release of an old Sets In Order recording. Piano, banjo, guitar and bass with a good solid beat. Check out the piano riffs. Try if for patter or the Grand March. Available on CD and MP3. *Hds (Sds) Square Thru, Tch 1/4, Split Circulate, Boys Run, R & L Thru, Pass the Ocean, Recycle, Pass Thru, Allemande Left, Swing Corner, Promenade.*

***Truck Drivers Queen (Double M MM135)***

***Bill Yoeman***

Piano, steel, guitar and bass with a driving beat. A good mix from lead to accompaniment. Energetic easy to follow melody. Available on CD and MP3. *Standard Ferris Wheel Figure.*

## **Vinyl Hoedowns**

***Royal Roger / Roger Royal (Royal RYL411)***

Royal Roger is a contemporary electronic sound with a no intrusive melody

Bill,

Pass the word to your Rovin' Corners, Jim and Besty, that here in OKC we have Gerald McWhirter that has been calling for Silver Spur OKC for 55 years as their only caller. Gerald is still active calling for two "A" clubs one on the 1st and 3rd Tuesday and one on the 2nd and 4th Tuesday and a C-1 club on the 2nd and 4th Thursday year around and Silver Spur OKC twice a month. He also gives Mainstream Lessons just about year round on Sunday normally. So, I am sure they have received other mail about other clubs that have the same caller for 50 plus years. Gerald is worth noting.

***Thanks, Jerry***

line. Roger Royal features a guitar, piano and bass with a percussion track. Both useable. Check them out on your tape service.

***Smooth and Easy / Blue Star Rambler (Blue Star BS2510)***

Smooth and Easy – A bright contemporary sound. Reminds you of the happy sounds from a carousel. This will bring smiles. Blue Star Rambler - A melodic upbeat tune that will make happy feet. Check it out. Available on CD.

***Let's Have A Party (Chicago Country CC68)***

***Gene Warrington***

Electronic modern edge sound. Available on CD and MP3. Gene calls interesting Plus on the vocal track.

***Juke Box Joe / Star Karta (Sting SIR519)***

Juke Box Joe – A rhythm hoedown with no major melody line from a mix of percussion, guitar, fiddle, piano, bass, harmonica and steel. Key change.

Star Karts – A modern electronic sound. Good solid beat.

## **CD's**

***Do What You Do Well / Saints Hoedown (Dance Ranch DR1057)***

***Ken Bower and Friends***

Good piano stylings with an added mix of guitar, bells, horns, bass and percussion for a cheery tune. *Standard Ferris Wheel Figure.*

Saints Hoedown is a rhythmic arrangement of When The Saints Go Marching In. An upbeat contemporary sound. The vocal track is Plus patter.

***Ten O'Clock Postman (BVR104)***

***Bodo Von Reth***

A smooth electronic sound with a good solid beat. Strong melody line. Available on MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Tch 1/4, Scoot Back 2 X's Swing Corner, Promenade.*

***Snowbird (Tar Heel TAR144)***

***Dave Houlihan***

A mix of banjo, fiddle, steel and bass with an easy to follow melody line. Just enough percussion to set a good beat. About halfway up the energy scale. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Step to a Wave, Explode the Wave, Chase Right, Swing Corner, Promenade.*

## **PRINTING • COLOR COPIES**



### **Quality Printing at Quick Print Prices**

Publishers of American Square Dance and  
Bow & Swing Magazines

**Phone (407) 886-7151 • Fax (407) 886-8464**

34 E. Main Street • Apopka, FL 32703

## ***Moving to Florida? Subscribe to Bow & Swing!***

(A shameless plug for our other magazine!)

☐ ONE YEAR \$15.00    ☐ TWO YEARS \$25.00

(Outside the U.S. Add \$2.00)

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_ APT OR LOT \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PLEASE CHECK: ☐ NEW    ☐ RENEWAL    ☐ ADDRESS CHANGE ONLY

**MAIL TO: BOW & SWING, 34 E. MAIN ST., APOPKA, FLORIDA 32703**

### ***California Dreaming / Skillet Lickin (Dance Ranch DR1058)***

***Buddy Weaver/Ken Bower***

Guitar, strings, bass and xylophone. Not a strong melody line. *Standard Ferris Wheel Figure*. Skillet Lickin is a mix of a guitar, fiddle, bass and drums in this oldie. The called track is Plus.

### ***Hello Mary Lou (Blue Star BS2467CD)***

***Buddy Weaver***

A cover of a Ricky Nelson hit from the 50's. Lots of energy from a piano, horns, guitar, banjo, bass and drums. This one says let's dance. Available on vinyl. *Hds (Sds) Square Thru, DoSaDo to a Wave, Girls Trade, Swing Thru, Boys Run, Half Tag, Walk and Dodge, Partner Trade, Roll, Swing Corner, Promenade.*

## **CD Hoedowns**

### ***Life Goes On / Duke It Out (Blue Star BS2468CD)***

Life Goes On: A melodic upbeat contemporary sound. Duke It Out: This one will add some zip to your patter. Banjo, guitar, bass, piano and drums. There are extended play tracks for both tunes. Available on vinyl.

### ***Tune Up (Fine Tunes FTCD109)***

***Rick Hampton***

A rhythmic hoedown with a good solid beat. A little guitar, banjo and drums. It has an extended play track. Rick calls interesting choreography on the vocal track.

Another group of great releases just prior to the National Convention. Check them out on your tape service. Hope you are having an enjoyable summer. Have you made your recruiting plans for new dancers for the fall sessions? Until next month have FUN and be safe.

Recordings reviewed are supplied by

***Hanhurst's Tape & Record Service 800-328-3800***

# AMERICAN CALLERS' ASSOC. VIEWPOINTS

*By Patrick Demerath*



## Changes and Creativity

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment for most of the years 2001-2005. The American Callers Association appreciates the positive comments, encouragement to continue, and contributions from callers all over the country and from abroad to continue these initiatives. The American Callers Association will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

The American Callers' Association would like to thank Mr. Tim Crawford, Chairman of the Board, CALLERLAB for his initiatives in this American Callers' Association Viewpoint. Recently, Tim gave a speech at the Louisville, 2005 Kentucky CALLERLAB Convention. He discussed a CALLERLAB Program Policy Initiative (PPI), which can be identified with creative programs to attract new dancers. New dancer recruitment appears to be at an all time low as both Mainstream and Mainstream/Plus clubs are having difficulty recruiting new students for square dancing. Square dancing appears to be losing 10% of its dancers per year as membership declines.

Tim describes, and ACA agrees and supports his opinion, on promulgating a "new way of thinking," which is thinking beyond the tired traditional and mechanical ways. He recognizes that different clubs in different parts of the world will apply square dance calling and teaching differently. Square dance calling and teaching, with its traditionally based programs, lists, and levels may be based upon economic, human, and logistics factors such as hall cost, availability, and club (people) preferences. He argues that callers and teachers should attempt to hang on to the principles of standardization when possible, but this is not the only end in itself.

Rather than the traditional set of weeks for lessons, clubs and callers are now trying ten-week programs, revolving door programs, one night stand activities, including the multi-cycle activities. Although Tim does not mention it, the American Callers' Association International One-Floor 15-20 week programs fits into Tim's "Winning Ways" categories. Each of these items when applied by a club or caller may offer the caller and club opportunities to increase its number of new dancer graduates as it may offer many unique methods to present the art of square dancing.



Tim even ventures further into his visualization as he argues that for square dancing to grow, we need to embrace a thinking that invites ideas and innovations and one that is not bound by the baggage of the past.

Tim also states that he may be talking about a complete overhaul of the square dance product such as new lists of movements; no requirement for dress codes, spandex becoming acceptable attire, ten week lesson programs, and competition.

Tim further asks and begs the following question; "Would I as a square dancer/caller be in a position to change my thinking?" What Tim is trying to say is that change is not necessarily a bad thing, and that we as callers and dancers should be open to change. In fact, the American Callers' Association was founded because a large percentage of the existing callers wanted to have a one-floor program not segregated levels or programs.

Tim appears to encourage CALLERLAB to help get the wheels moving. He mentions that the Program Policy Committee through it's Program Policy Initiative (PPI) concludes that the solutions to the serious and critical decline in the number of dancers, are not easy to find, but they are out there for the taking. The PPI also encourages experimentation with any phase of square dancing. The PPI invites callers to report back about experiments they are trying and their degree of success. The PPI is using a new and creative mindset to look for solutions. Tim lastly argues that over the past decade that he has viewed changes in attitudes with more talk of changing square dancing to repopulate the activity and to stop the decline in the number of dancers.

The American Callers' Association salutes and supports Tim Crawford's beliefs and intentions and wishes him the best of success with the new PPI initiatives. The American Callers' Association would be willing to work with CALLERLAB and other leadership organizations, anytime and any place to further square dancing and to help test some of the initiatives to search for those changes, which would reverse the decline of square dancing.

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers' Association at Loulet@aol.com or Dr. Patrick Demerath at pdemerath@troy.edu. Please visit our website and newsletters @AmericanCallers.com/news.

Until next time, Happy Dancing.

## The Foundation

### For the Preservation and Promotion of Square Dancing

The Foundation's purpose is to support the funding of projects that will preserve and promote square dancing.

To be considered for the funding, projects must first protect the heritage of the activity and contribute to it's growth. The projects must also emphasize the social, physical and mental benefits of square dancing. The Foundation also works to increase public awareness of the activity by showing the fun and fellowship that makes square dancing a popular recreation today.

The Foundation is registered with the Internal Revenue Service as a 501(C)(3) corporation and depends on private contributions, public grants and endowments for its operating capital.

In order to ensure that the American folk art of square dancing will continue to flourish, the Foundation solicits your support through your tax-deductible contributions.

For additional information, contact the Foundation Office at (321) 639-0039.

## **“The Best Kept Secret” In Square Dancing**

### **1. PHYSICAL BENEFITS**

- A. Keeps you healthy while you exercise and have fun at the same time.
  - B. Keeps your circulatory system (including your heart) working better.
  - C. Helps lower blood pressure.
  - D. Helps recovery from accidental injuries.
  - E. Helps recovery from crippling diseases (strokes, arthritis)
  - F. Tones up your muscles.
- BEST OF ALL, it's aerobic and more fun than a lot of aerobic exercises.

### **2. EMOTIONAL BENEFITS**

- A. Emotional benefits are gained from the fellowship of making friends.
- B. Gets you out of the house with your partner doing something together.

| Comparisons between Various Exercise Programs   | points |
|---|--------|
| Walking/Running ..... 1.8 Miles in 28 min. .... | 1.8    |
| Tennis ..... 1/2 Hour .....                     | 2.2    |
| Polka ..... 1/2 Hour .....                      | 2.5    |
| Cycling ..... 2.0 Miles. in 6 min .....         | 2.5    |
| Golf ..... 18 Holes, walking .....              | 2.5    |
| SQUARE DANCING ..... 1/2 Hour .....             | 2.5    |
| Aerobic Dancing ..... 1/2 Hour .....            | 6.0    |

The above statistics are from:

1. “The Aerobic Program of Total Fitness” by Kenneth Cooper, M.D.
2. Personal correspondence with Dr. Cooper to Dr. J. L. Walker, M.D.

Dr. Cooper states, “I encourage everyone to keep up with an exercise program. Square Dancing meets all the requirements that avoid inactivity and has considerable merit in increasing longevity and reducing death from all causes. Only 30 minutes of some form of low intensity sustained activity, three time per week, will provide great benefit.”

Did you know that, in an evening of square dancing, you may dance 16,415 feet (about three to five miles).

Now that you know the facts about our “Best Kept Secret”, join in – it is no longer a Secret.



**CaLyCo Crossing**  
A Full Line Square Dance Shop

See our Web page at [WWW.CALYCO.COM](http://WWW.CALYCO.COM)  
or call for our color supplement. 1-800-627-0412.  
We ship World Wide. 407 Main St., Laurel, MD 20707

# MOORE ON CONTRA

By  
*Paul Moore*



## The Lonesome Shepherd

Recently we have been looking at a variety of formations. Here is yet another one that is not used too often, but provides variety without much explanation. It is called an alternate triple. Triples are dances in long lines, but instead of two couples working together, three couples work together.

To set up a triple, have the dancers form in long lines with all the men to the caller's right and the ladies to the left. Have the dancers take "hands six" from the top – in other words, make small circles of six dancers, the top three couples, the next three, and so on. The couple in each group that is closest to the caller is the active couple, followed by couple two and couple three. The actives progress down the hall to always dance with two additional couples. The couple that was number two moves up the hall either to become the new number three couple, or to become resting at the top of the hall. The number three couple moves up to become the new number two couple with the same active couple.

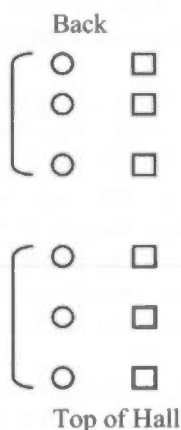


Figure A

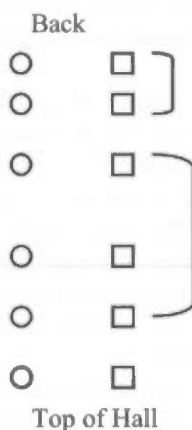


Figure B

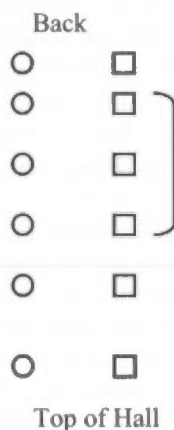


Figure C

Figure A shows the starting formation, and Figure B shows the formation after one progression has been made. Figure C shows the formation after the second progression. Notice that at the end of the first progression (Fig. B) there is one resting couple at the top. After the second progression (Fig. C), there are two resting couples. After the third progression, there will once again be three couples at the top, so we go back to Figure A and the top couple is now active because they

have two couples below them to dance.

The situation is a little different at the back of the hall. The active couple has only one other couple below them, but they must dance as if there were three couples. In some dances that means dancing with a "ghost couple" in order to progress.

In "The Lonesome Shepherd" the dancers start off in lines with the men to the caller's right. They then take hands six to identify what three couples are dancing together and to identify the actives. Now have the actives change places with their partners, so the active man is in the ladies' line, and the active lady is in the man's line. This is an alternate triple (triple with couples 1, 4, 7, etc. active and crossed over).

## **The Lonesome Shepherd Traditional**

Intro: - - - -, active lady lead your men

1-8: - - - -, - - - -

9-16: - - - -, active men lead your ladies

17-24: - - - -, - - - -

25-32: - - - -, active couples down the center

33-40: - - - turn, - - come back

41-48: - - cast-off, - - right and left thru

49-56: - - - -, - - right and left thru

57-64: - - - -, re-clump, and active ladies lead your men

The active lady has two men to her right; those three, with the lady in the lead, circle around the active man and the two ladies and back to place. The active lady has 16 counts to take the two men in a line past her partner (passing right shoulders), around behind three people, and back to place. Then the active man leads his two ladies past his partner (passing left shoulders), around behind three people, and back to place.

As soon as the active man is back to place, he and his partner go down between the two lines for 4 steps. On beats 5-8, they turn alone. The actives come back up the hall so that they are between the #2 couple of their set. The #2 couple should turn to face the front of the hall so that the two couples momentarily form a line of four. The action is very much like "put centers in" from square dancing. With the ends, or the #2 couple, pivoting, they cast-off three quarters. The active couple has now moved down the set one position and has the #2 up the hall from them. The two couples who did the cast-off now do a right and left thru over and back. They should be standard couples.

As soon as they finish the second right and left thru, they need to get ready to start the dance again. That is why in the notation it says "reclump." It is just a verbal clue for the dancers to form new sets of three. The actives must ignore the couple they just did the right and left thru with and absorb a new couple at the bottom of their group. That means that the #2 couple of each set works up to the front of the hall. In the first set at the top of the hall, the #2 couple has no one to dance with, so they go into a resting mode. The other #2 couples down the line move up to become the #3 couple of a new set. The #3 couples move up the set to become the #2 couple with the same active couple.



# CALLERLAB

*International Association of Square Dance Callers*  
**Established in 1974**

- World wide dance programs
- Membership of over 2,000 callers (U.S., Canada and 15 foreign countries)
- Convention once a year
  - callers from all over the world discuss the activity
  - see what is going on in other parts of the world
  - get better understanding of the Square Dance Activity
  - interest sessions for all callers and their partners
  - individual voice sessions
  - social gatherings
- Full line of publications for the beginner caller and the accomplished caller
- Scholarship programs
- Association Affiliate membership available
  - equipment insurance
  - liability insurance
  - education grants

*For further information contact:*

*Jerry Reed, Executive Director*

*467 Forrest Avenue, Suite 118, Cocoa, FL. 32922*

*Phone: 321-639-0039 • Fax: 321-639-0851*

*E-mail: [Callerlab@aol.com](mailto:Callerlab@aol.com); On The Web: [www.callerlab.org](http://www.callerlab.org)*

The active lady now has her old #3 man next to her as the #2 man, and a new #3 man joins the set. The active lady leads her new group of three past her partner, remembering to pass right shoulders. This transition of dancers from one set to the next causes a lot of confusion, and usually causes a lot of laughter from the dancers. Often the active lady forgets she is active, and so needs to be reminded – often by the dancers in her set. The new #3 dancer will forget that he is supposed to attach to a new group and has to almost run to catch up. Sometimes the active man will not let go of his old #2 lady so there is no gap for his partner to go with her line of men. All of the missteps lead to laughter and a lot of fun. When an active couple reaches the bottom of the hall, they must cross over to the other line and wait to become a #3 couple. At the top of the hall, the dancers must wait until there are three couples to dance, and the top couple must cross over to become active. I think this dance is the best dance to teach the idea of progression in triples because the dancers can see who are the active couples because they are crossed over.

For music, I use something lively and recognizable. Most often I use Arkansas Traveler, and there are several really good recordings of the tune. Play it at a tempo so that the dancers have to move, but not so fast that it is uncomfortable to keep up or impossible to recover when they make mistakes. Enjoy.

# EASY LEVEL

*From  
Bob Howell*



With the kids still home from school and enjoying the summer evenings, here is an old play-party that I still remember doing many years ago. I located the music just a short time ago. It is called - - -

## Here Comes Sally

**Formation:** Couples in a circle facing partner with man's back to center. Extra women in center of circle.

**Music:** Here Comes Sally. Available from the Kentucky Dance Foundation.

**Routine:**

Here comes Sally down the alley,

Here comes Sally down the alley,

Here comes Sally down the alley,

Way down south in Dixie.

(Extra women skip around circle CCW between men and women.)

Everybody promenade

With your partner promenade

With your partner promenade

Way down south in Dixie.

(Extra women attempt to get a partner and everyone promenades. Women forced out are new "Sallies").

NOTE: If extra men are present, change call to "Here comes Pete down the street."

I researched the following square dance from the Community Dance Journal of CALLERLAB. It is a novel routine and certainly a "quick-teach". It is called - - -

## Push Ole Ma and Push Ole Pa

**Formation:** Square

**Music:** Hoedown

**Routine:**

Prompts:

Intro - - - -, Couple 1 across & Split 2

1-8 Separate behind one - , Push in & Swing

9-16 - - - -, Couple 2 across & Split 2

17-24 Separate behind one - , Push in & Swing

25-32 - - - -, Couple 3 across & Split 2



33-40 Separate behind one - , Push in & Swing  
 41-48 - - - , - - All Circle Left to home  
 49-56 - - - , - - - -  
 57-64 - - - , Couple 2 across & Split 2  
 Repeat for Couples 2, 3 and 4 across  
 Repeat for Couples 3, 4 and 1 across  
 Repeat for Couples 4, 1 and 2 across

### Description:

1-8 Couple 1 walk across the center, Split 2 (Couple 3) and Separate around the outside to stand behind the first dancer they come to (same sex) at the sides.  
 9-16 Dancers in couple 1 gently push the dancer in front into the center. Those pushed in Swing and back out into the vacant spot.  
 17-32 Those now at Couple 2's spot repeat the action by splitting Couple 4 and separating behind heads to push the same sex in.  
 33-48 Repeat a third time with those now at Couple 3's spot. After this all have their original partner and are in sequence.  
 49-64 Circle Left 3/4 around the circle so all end at home.  
 Note: The lady who begins the figure will be active all 3 times.

In the June Easy Level column I featured an Easy Square by Chuck Jaworsky and after knowing Chuck for several decades, I misspelled his name, so my

# CALLERLAB ACCREDITED CALLER COACHES

**ARE BEST FOR YOUR CLINIC OR SCHOOL  
ACCREDITATION ASSURES KNOWLEDGE AND EXPERIENCE**

Paul Bristow ..... 286 Long Dr., Ruistlip, England H4A 0HZ, +44 20 8845-5073  
 Daryl Clendenin ..... 7915 N Clarendon, Portland, OR 97203, 503-285-7431  
 Deborah Carroll-Jones ..... 1523 Bluebonnet Trail, Arlington, TX 76013, 817-469-1179  
 Larry Cole ..... 3302 N 500 W, Marion, IN 46952, 765-384-7089  
 Ed Foote ..... 140 McCandless Dr., Wexford, PA 15090, 724-935-2734  
 Randy Dougherty ..... 3058 E. Des Moines St., Mesa, AZ 85213, 480-924-1309  
 Betsy Gotta ..... 2 Laurel Pl., North Brunswick, NJ 08902, 732-249-2086  
 Paul Henze ..... 3926 S Mission Oaks Dr., Chattanooga, TN 37412, 423-867-2225  
 Mike Jacobs ..... PO Box 2555, Flemington, NJ 08822, 908-284-0432  
 Jon Jones ..... 1523 Bluebonnet Trail, Arlington, TX 76013, 817-469-1179  
 Jerry Junck ..... 908 Brooke Dr., Wayne, NE 68787, 402-375-2420  
 John Kaltenthaler ..... PO Box 679, Pocono Pines, PA 18350, 570-646-2945  
 Joe Kromer ..... Stankert Str. 35, D-78052 VS-Tannheim, Germany, +49-7705 97044  
 Frank Lescrinier 9836 E. Foothill Blvd. #6108, Rancho Cucamonga, CA 91730, 909-229-3031  
 Jim Mayo ..... PO Box 367, Hampstead, NH 03841, 603-329-5492  
 Tim Marriner ..... PO Box 320, Register, GA 30452, 912-764-5185  
 Randy Page ..... 40 Orchard St. #3, Danbury, CT 06810, 203-794-0053  
 Kenny Reese ..... Freidrich-Ebert-Str 116, 64347 Griesheim, Germany +49 6155-828-6046  
 Ken Ritucci ..... 132 Autumn Rd., W. Springfield, MA 01089, 413-734-0591  
 John Saunders ..... 3303 Travelers Palm Dr., Edgewater, FL 32141, 386-428-1496  
 Al Stevens ..... Broetzingerstr, 56 75180 Pforzheim, Germany, +49 7231-76 6704

The + in front of non U.S. numbers indicates that the appropriate overseas code (011 from U.S.) must be used

|   |  |   |
|---|--|---|
| <p><b>Club Orders 20% off</b></p> <p>Visa<br/>Discover<br/>Mastercard</p> <p>Mail orders<br/>Call us...<br/>Catalog Available</p> <p><b>(800) 989-DOTS (3687)</b></p> | <p><i>Dots Western Duds</i></p> <p>P.O. BOX 6004 - 3300 STRONG AVE.<br/>KANSAS CITY, KS 66106<br/>Phone: 913-262-4240</p> <p>We are also located in Topeka's<br/>CROCO Square Dance Hall</p> | <p><b>Custom Fashions</b></p> <p><i>Square and Round<br/>Dance Wear</i></p>  <p><b>DotsWesternDuds.com</b></p> |
|---|--|---|

apologies Chuck and following is another of his offerings, but I'm naming this one spelled correctly, calling it the - - -

## **Jaworski Square #3**

**Formation:** Square

**Music:** In the good old summer time or any 32 bar singing call.

**Routine:**

Use any standard opener

All 8 to the center and back

Ladies to the center and back

Ladies to the center stand back to back

Men to the right single file promenade

Pass your partner courtesy turn (swing) the next one

Repeat

Middle Break: Same as opener

Figure

Repeat twice

Closer: Same as opener.

Heiner Fischle from Hannover, Germany created the following contra which he entitled the - - -

## **Market Lass Triplet**

**Formation:** Proper triplet. Three persons in a set facing their partner. Top couple active.

**Music:** The Market Lass. Lloyd Shaw Foundation.

**Routine:**

A1: Actives cast out & down the outside below two, cross, & up around one to middle places in lines of three.

A2: Lines forward and back. Actives turn right hand 3/4 to form lines across (facing up and down).

B1: Lines forward and back. Actives turn right hand 3/4 to end proper, but face out (just a fleeting moment).

B2: Actives cast down to the foot, while the other four star right / star left.

That's it for August.

# CREATIVE CHOREOGRAPHY

*From  
Lee & Steve Kopman*



This month let's have some fun with Box the Gnat and Roll. The endings will surprise you.

- 1) HEADS square thru 4  
[box the gnat] and roll  
partner trade...ends roll  
You're home
- 2) SIDES Lead Right & Circle to a  
Line  
[box the gnat] and roll  
CENTERS pass thru  
cloverleaf  
CENTERS LEFT square thru 3  
right and left grand
- 3) SIDES lead right  
[box the gnat] and roll  
tag the line  
peel off  
[box the gnat] and roll  
swing thru  
circulate  
split circulate TWICE  
right and left grand
- 4) SIDES pass the ocean  
ping pong circulate  
extend  
[box the gnat] and roll  
tag the line  
face in  
square thru on the 4th hand...left  
allemande
- 5) HEADS [box the gnat] and roll  
single circle to a wave  
centers trade  
GIRLS FOLD  
BOYS pass thru  
[box the gnat] and roll  
girls trade  
girls run  
acey deucey  
scoot back  
split circulate TWICE  
right and left grand

## Kopman's Choreography

**SOMETHING NEW TO OFFER !!!**

**Now available: "SOFT" set of Mainstream, Plus, Advance and C1**

- 50 sequences per set
- Reduce your calling preparation
- Easy to read

- \$50.00 per set
- Immediate delivery
- All requests confidential

Send check or money order to:

**STEVE & DEBBIE KOPMAN**  
1021 BRIDGESTONE PLACE  
KNOXVILLE, TN 37919  
Phone: (865) 691-1580  
e-mail: s.kopman@juno.com

\_\_\_ MS \_\_\_ PLUS \_\_\_ A2 \_\_\_ C1 (New "Soft" Set)  
\_\_\_ MS \_\_\_ PLUS \_\_\_ A2 \_\_\_ C1 (Hard Set)

# HILTON

# SOUND SYSTEMS



AC-205 full feature variable speed turntable and two channel amplifier. Remote volume control and record reset from microphone.



Small and lightweight MA-150 power amplifier and microphone mixer. Ideal for use with MD, CD players and laptops.

Caller's Angels V4.0 computer choreography program on CD is now available with voice recognition allowing the user to speak the calls into a microphone and watch the monitor icons execute the call. Also available is version 3.2 on CD without the voice recognition feature.

## HILTON AUDIO PRODUCTS, INC.

1033-E Shary Circle, Concord, CA 94518-2407  
FAX: 925-682-8497 - email: hiltonaud@aol.com



Telephone: 925-682-8390

[www.hiltonaudio.com](http://www.hiltonaudio.com)

- 6) SIDES lead right  
[box the gnat] and roll  
Centers step forward, Ends slide in  
behind them  
peel off  
[box the gnat] and roll  
single circle to a wave  
LEFT swing thru  
right and left grand
- 7) SIDES square thru 2  
pass thru  
u turn back  
[box the gnat] and roll  
Ends load the boat  
Centers fan the top  
extend  
split circulate  
swing thru 1 1/2  
right and left grand
- 8) HEADS Right and left thru  
Lead LEFT  
[box the gnat] and roll  
boys trade, hinge  
circulate, right and left grand
- 9) HEADS pass the ocean & [box the  
gnat] and roll  
separate around 1 to a line  
touch 1/4  
coordinate, boys run  
[box the gnat] and roll  
pass the ocean  
circulate, right and left grand
- 10) Heads Lead Right, Circle to a Line  
pass thru  
tag the line  
face in  
[box the gnat] and roll  
square thru on the 3rd hand...right  
and left grand
- 11) SIDES square thru 2  
split the outsides around 1 to a line  
[box the gnat] and roll  
single circle to a wave  
acey deucey  
LEFT swing thru  
right and left grand

12) HEADS (right and left thru; 1/2 sashay & [box the gnat] and roll

double pass thru

peel off

slide thru

centers roll

Your home

13) SIDES touch 1/4...and spread  
CENTERS [box the gnat]  
and roll

ENDS (peel off & bend the line)

swing thru

girls run

box the gnat

[fan the top] and spread

left allemande

14) HEADS pass thru  
separate around 1 to a line  
pass thru

wheel and deal

GIRLS pass thru

[box the gnat] and roll

wheel and deal

pass thru, right and left grand

15) Heads Lead Right, Circle to a Line  
CENTERS [box the gnat] and roll

ENDS star thru

double pass thru

leads u turn back

[box the gnat] and roll

tag the line

leads u turn back

square thru on the 3rd hand, right  
and left grand

## THREE R's

### Recently Released Records

#### Now Available

Information supplied by

Palomino Records, Inc.

2818 Hwy 44 East

Shepherdsville, KY 40165

Phone: 800-328-3800 or 1-502-543-3295

Foreign 1-502-543-1521

Email: Music@dosado.com

Internet Home Page: [www.Dosado.com/Music](http://www.Dosado.com/Music)

**1 - Available on 45**

**2 - Available on CD,**

**3 - Available on MP3**

|   |          |
|---|----------|
| (1) BIG TIME .....                                | ESP 330  |
| (1,2,3) FOLSOM PRISON BLUES .....                 | RWH-911  |
| (1,2,3) FOLSOM PRISON BLUES (SING-A-LONG) .....   | RWH-820  |
| (1,2,3) FIVE FOOT TWO, EYES OF BLUE .....         | RWH-220  |
| (1,2,3) FIVE FOOT TWO (SING-A-LONG) .....         | RWH-822  |
| (1,2,3) COCOANUTS .....                           | PIO-6024 |
| (1,2,3) RAWHIDE .....                             | CBC-820  |
| (1,2,3) MY NEXT BROKEN HEART .....                | ST-1015  |
| (1,2,3) TRUCK DRIVERS QUEEN .....                 | MM-135   |
| (1,2,3) I MAY HATE MYSELF IN THE MORNING .....    | MM-136   |
| (1,2,3) THREE WOODEN CROSSES .....                | MR-141   |
| (1,2,3) LAGE NOM AI .....                         | MR-143   |
| (1,2,3) LET'S HAVE A PARTY (HOEDOWN) .....        | CC-68    |
| (1) FEEL .....                                    | SIR-708  |
| (1) JUKEBOX JOE / STAR KARTA (HOEDOWNS) .....     | SIR-519  |
| (1,2) SMOOTH AND EASY / BLUE STAR RAMBLER .....   | BS-2510  |
| (1,2) START OF SOMETHING BIG .....                | BS-2513  |
| (1,2,3) STORMS NEVER LAST .....                   | ESP-1089 |
| (1,3) YOU'RE SIXTEEN .....                        | FT-127   |
| (1,3) NA NA NA NA, HEY HEY GOODBYE .....          | GWR-109  |
| (1,2,3) IS THE GRASS ANY BLUER .....              | COY-812  |
| (1) ONLY MAKE BELIEVE .....                       | RYL-245  |
| (1) ROGER ROYAL / ROYAL ROGER (HD) .....          | RYL-149  |
| (1,3) 1-800 / 911 (HOEDOWNS) RE-RELEASE .....     | SIR-504  |
| (2,3) TEN O'CLOCK POSTMAN .....                   | BVR-104  |
| (2,3) SNOWBIRD .....                              | TAR-144  |
| (1,2) HELLO MARY LOU .....                        | BS-2467  |
| (1,2) LIFE GOES ON / DUKE IT OUT (HOEDOWNS) ..... | BS-2468  |
| (2) DO WHAT YOU DO WELL / SAINTS HOEDOWN .....    | DR-1057  |
| (2) CALIFORNIA DREAMING / SKILLET LICKIN' .....   | DR-1058  |
| (2,3) TUNE UP (HOEDOWN) .....                     | FT-109   |
| (1,3) FIVE PIECE BAND .....                       | GWR-103  |
| (1,3) A COIN IN THE FOUNTAIN .....                | SNW-703  |
| (1,3) HERE COMES THE NIGHT .....                  | SNW-324  |
| (1,3) HOME BREW / MOONSHINE (HOEDOWNS) .....      | FT-126   |
| (1,2) CHEESEBURGER IN PARADISE .....              | RHY-257  |

# THE KOREO KORNER

*From*  
*Steve Kopman*



Let's continue with the Box the Gnat and Roll idea with a little twist!!!

**HEADS** Use your left hand and Box the Gnat and Roll

Then:

- |  |   |
|--|---|
| 1) CENTERS square thru 3<br>left allemande                                       | 4) double pass thru<br>track 2<br>circulate<br>explode & [slide thru] centers roll<br>You're home                             |
| 2) double pass thru<br>cloverleaf<br>zoom<br>CENTERS pass thru<br>left allemande | 5) double pass thru<br>peel off<br>[box the gnat] and roll<br>CENTERS pass thru<br>LEFT square thru 3<br>right and left grand |
| 3) zoom<br>dixie grand, left allemande   |   |

## The Florida Dance Web

### *News and items of interest to Dancers*

Whatever you want to know about dancers, vendors, clubs, callers, cuers, associations, news from the dance world and much more. Visit us daily to keep up to date. Over 12,000 people per month drop by from all over the world. Are you one of them?

**<http://floridadanceweb.com>**

Clubs, Vendors, Callers, Cuers - You can have your own web site on the [Squaredancing.org](http://squaredancing.org) for only \$35.00 per year. (<http://squaredancing.org/yourclub>)

This includes club officers, pictures and schedule with annual updates.

Visit [http://squaredancing.org/web\\_design.htm](http://squaredancing.org/web_design.htm) for all the details

[Tomperry@tipiproductions.com](mailto:Tomperry@tipiproductions.com)

*If you don't see your festival or convention information listed in the What's Ahead section ask, "Did someone remember to send the information?" We can only print what we receive.*



## **Fourscorey**

*By Corben Geis*



*Corben Geis*

1. What type of rhythm is usually not found in a Square Dance?
  - A. Polka
  - B. Cha Cha
  - C. Rock
  - D. Waltz
2. What came first Square Dancing or Round Dancing?
3. What Is Another Name For Line Dancing
  - A. Perpendicular Dancing
  - B. Vertical Dancing
  - C. Solo Dancing
  - D. Horizon Line Dancing
4. In our dancing world, who would call out a 'Wisk' over the microphone?
  - A. Caller
  - B. Cuer
  - C. Prompter
  - D. Chef

***Answers on page 48***

### ***Continued from page 6***

in October of 1996 and started the Silver Steppers Round Dance Club. Eileen and Bob teach nine classes weekly and cue for more than five square dance clubs. You can dance with them at the Ichabod's on 3rd Fridays, Shirts and Skirts and Orange Coast Lariats on alternating 2nd Saturdays and alternating 5th Saturdays, Rambling Rogues on 1st Fridays and Boys 'N' Berries on 1st Saturdays. Eileen also runs a Round Dance Party every 2nd Friday. Eileen and Bob are the Co-Chair of the Round Dance program for the California State Convention to be held in Ventura, California in April of 2006 and will be Chairman of the Round Dance program for the California State Convention in 2007 in Riverside.

In July 2004, they opened the Cedarbrook Dance Center in Garden Grove, California. The 8000 square foot center consists of two dance halls with over 5000 square feet of dance floor and a store where dance shoes and attire can be purchased. Their center features classes in square dancing and round dancing for people of all ages (currently student ages range from teen to 97 with the average age about 50). Salsa and line dance classes are also offered at the center. New classes in both Square and Round dancing are offered regularly as well. There is also a monthly 2nd Sunday afternoon dance for children ages 5 to 21 sponsored by the Croakers Youth Square Dance Club. Eileen and Bob look forward to meeting you on the dance floor.

## Your Rovin' Corner 54<sup>th</sup> National Convention

Jim and Betsy have traveled across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we are looking at the 54th National Square Dance Convention.

Portland's 2005 National Convention finally arrived, after four years of planning and work by the committees, and three more years of pre-planning and work to gain the nomination. The choice could not have been better! As you all know, Betsy and Jim worked for four years promoting Portland in the International Community, and we had over 300 dancers from abroad attend. With 8006 total registered, that is the biggest percentage of foreign registration ever! It is not the absolute largest or greatest number, but an excellent showing.

When Portland had the convention in 1994, it was a given that with effort and determination, they could win the convention bid again. Lee and Barbie Ashwill led the dancers from Oregon and Washington in the successful effort to win the bid – and were inspired and inspirational leaders! They were tireless in their quest to have the best convention possible – and it was the best run convention we have seen in some time. The Oregon Convention Center was a wonderful venue, Portland opened its arms to the dancers and everyone had a great time.

The Ghost Riders played nightly to a variety of callers, and their mainstream hall was always packed. There were halls to accommodate all levels of square dancing and round dancing. The exhibition groups performed well, and one of the groups was featured each evening at the official ceremonies. One innovation this year was a special opportunity for young callers to perform. The Pacific Northwest has long had a strong youth program and these young callers acquitted themselves well. We have a grand group of upcoming callers!

Grand Square Incorporated sponsored one of the biggest afterparties on Wednesday evening after Johnnie Limbo and the Lugnuts performed their 50's and 60's Rock and Roll. Naturally, Tony Oxendine, Jerry



*Jim and Betsy – Your Rovin' Corners*

### CUE SHEET MAGAZINE

#### A Great Source For Cue Sheets

12 Issues Per Year - Subscription Rates

\$40.00 USA via Presorted Mail

\$49.00 Canada via First Class

\$55.00 Foreign via Printed Matter Surface

Mail (Europe only)

\$32.00 Online

4015 Marzo St., San Diego, CA 92154

Phone: 619-690-4361 • Fax: 619-690-4016

<http://www.cuesheetmagazine.net>

E-mail [cute cuer@cox.net](mailto:cute cuer@cox.net) or [csms@cox.net](mailto:csms@cox.net)



## AMERICAN SQUARE DANCE



34 E. Main Street, Apopka, Florida 32703  
888-588-2362 (1-888-Luv 2 Dnc) • Fax: 407-886-8464

AmericanSquareDance@earthlink.net • [www.AmericanSquareDance.com](http://www.AmericanSquareDance.com)

Office Hours: Monday - Friday 8:30am to 5:00pm EST

*For our west coast friends, please leave a message and the best time to contact you. We will return your phone call in the evening.*

**Member of NASRDS - National Association of Square and Round Dance Suppliers**

Story, and the other biggest names in current square dancing performed and captivated the audience.

Lee and Barbie and the convention board were very sensitive to the needs and desires of the dancers, and to the overall good of square dancing. While most of the dancing occurred at the convention center, the Oregon Dancers raised the money themselves and gained the use of the Lloyd Center Ice Skating rink as a public venue for square dancing. Dancing occurred at Lloyd Center from 10:00am to 10:00pm daily, much to the delight of the passersby. Lloyd Center is one of the largest malls in Portland and thousands of shoppers viewed the colorful and skillful square dancers practicing their favorite activity. The Portland area hopes to gain a significant number of newer dancers from this very public exposure.

The local TV stations got on board as well. We no sooner arrived in Portland than we were told that on Wednesday morning at 6:00am they needed 100 dancers to perform for TV at the convention center. Tony Oxendine called, and remarked that he had never called so early in the morning. Local TV personality Drew Carney hosted and was hosted by the dancers. Naturally, we soon got him into a western shirt, and on the floor. Tony then brought him to the stage and said that most callers are failed dancers, and that Drew should learn to call as it was much easier than learning to dance. Drew struggled through several maneuvers and the dancers responded with glee! Channel 8, seeing the success of channel 13's program, promptly scheduled a broadcast for 5:00am on Friday! Yep, we did that too!

When the flooring that was installed over carpets showed signs of being inadequate, Ron Holland, of Dancing Delight rushed in to provide a better surface for the dancers. Similar adjustments occurred throughout the convention when various glitches appeared. Lee and Barbie seemed to be everywhere, solving problems and demonstrating leadership. They led their enthusiastic volunteers with energy and delicacy. They insisted throughout that the committees take responsibility to plan and develop the convention, while keeping careful watch on the plans and activities.

San Antonio, Texas is the next convention site. Yes, we are on the committee for San Antonio as well – Directors of International Publicity again! These National Conventions are habit forming! We hope to see all of you in San Antonio!

***Jim and Betsy Pead, Your Rovin' Corners***

# NOTES IN A NUTSHELL

*A Review by  
Frank Lescrinier*



## JOHN'S NOTES

**John Saunders** ([johnnysa@aol.com](mailto:johnnysa@aol.com)) – <http://squaredancing.org/johnsnotes>

John includes a record review and things of interest section. There are several singing call figures included that are used in the newly released songs.

In the **Workshop Ideas** section John features an article from November 1979 written by Frankie Lane. The article was titled, "An Overlooked Movement". Frankie writes, "With the trend of naming new figures and making the choreography more complex and challenging we have almost forgotten the 'Star' as a device for adding interesting, flowing and sometimes downright challenging patterns to our programs".

Here is one example using Stars: ZERO LINE – PASS THRU – ALL TURN LEFT – MAKE A LEFT HAND STAR – Play follow the leader – NUMBER ONE MAN TURN OUT AND START A RIGHT HAND STAR – Everyone follow along – GIRLS REACH BACK – LEFT ALLEMANDE.

The **Mainstream (1-53) Program** call this month is Extend (from 1/4 Tag only). Turn Thru is the highlighted call in the Dancing the Mainstream Program. Starting formation: Facing dancers. Each dancer steps forward to join right forearms with the other dancer. They turn by the right one half (180 degrees), release arm hold and step forward, ending back to back with each other. Timing: 4 steps from point of contact.

Dancing the **Plus Program** this month looks at the call Spin Chain Thru. This is the root call for Spin Chain the Gears and Spin Chain and Exchange the Gears. It seems as if Spin Chain Thru has lost favor with the callers as well as the dancers. Add some variety by having the waiting dancers (the initial centers) doing something other than the often used 'Circulate two times'.

The **Advanced and Challenge Supplement** includes: Double Star Thru; Trade Circulate (Ocean Waves); and the Siamese Concept.

If you publish a note service and would like it reviewed in future issues of this magazine, please send them to: 9836 E. Foothill Blvd. #6108, Upland, CA 91786. I will be glad to include your notes in future reviews. Thanks, Frank

**AMERICAN**   
**SQUAREDANCE**

34 E. Main Street  
Apopka, FL 32703  
1-888-LUV-2-DNC  
(1-888-588-2362)

# On The Record ROUNDS

## *Ralph & Joan Collipi*

122 Millville Street, Salem, NH 03079  
(603) 898-4604 – ralph.collipi@Verizon.net



Take a  at what is just released...

### **Rimini II**

Phase II – Waltz – Prandi sound records CD 128 Rimini Open Ballroom, Track #1  
– Paul and Ann Clements

Good music to a nice pure vanilla dance. Has twinkles left turn 3/4 box...a good one for your record box.

### **Who Needs You**

Phase III+1 (Telemark) – Foxtrot – CD the 4 Lads 16 Most Requested songs –  
Col. CK/CT46185 Track 2 – Larry and Marg Clark

Box finish, impetus, hover fallaway, slip pivot, left turning box, foxtrot vine...great music and a nice dance.

### **Hand Over Your Heart**

Phase IV – Foxtrot – STAR 163 by Lorrie Morgan – Bob and Jackie Scott

Nice straight forward foxtrot to great music. Figures included are rev. turn, 3 step, diamond turn 1/2, nat. hov. fallaway with weave ending. Good routine for work shopping foxtrot.

### **Must Be Catchin'**

Phase 4+2+1 – Foxtrot – Casa Musica the Ballroom Mix vol. 2 Contact Choreographer – Wayne and Barbara Blackford

Dance starts in shadow position. Whiplash, bounce change of sway, hinge, curv. feather, ending is contra check. Great music with vocal by Julie London.

### **Swing On a Star**

Phase 4 – Cha Cha – STAR 113B – Mary Trankel and Don Gilder

Crab walk, basic, fan, shoulder to shoulder, underarm turn and all basic rumba figures. Good music and a nice cha cha.

## **For Sale – Mobile Home only \$9000**

2 Bedroom • 1 1/2 Bath – Maycliff MHP 252, Las Vegas, Nevada  
702-431-5278 (Please leave your name and number when you call)

### **Tonight I Celebrate My Love**

Phase IV – Slow 2 Step – Coll. 6004 –

Desmond and Ruth Cunningham

This routine has a lot of the slow 2 step figures included in the choreography.

R turn w/outside roll, and inside roll, cross body, switches, solo turn in 6, ending has a lady develop in the footprints.

Recordings reviewed  
are supplied by  
**Palomino Records, Inc.**  
800-328-3800



### **When Love Says Goodnight**

Phase IV+2 Foxtrot/Jive III+2 – by Manhattan Transfer – Contact Choreographers – Bob and Jackie Scott

This dance and music are a great blend for excellent choreography and music. Hest. change, zig zag, hover telemark, outside swivels with flicks. Jive has back swivels with points.

### **The Bells of Angelus**

Phase IV+1+1 (Double Rev/Ronde Slip) – Waltz – by Phil Coulter on CD Serenity Track 6 available at Amazon – Bob and Jackie Scott

Good waltz music and smooth flowing waltz. Figures are pure and include whiplash, ronde slip, telemark, ending is chair and hold.

### **The Happy Couple**

Phase V+1 (Rolling Off the Arms) +1 (Right Trng Fallaway with Glide to the Side) – Jive – ATCO 45-6271 that (The) Happy Puppy by Bent Fabric available at [www.gemm.com](http://www.gemm.com) or Contact Choreographer – Marty and Mary Hapeman

Catchy jive music to a nice routine. Chicken walks, sailor shuffles, right turning fallaway with glide to the side. Ending is close point.

### **Cerezo Rosa Rumba**

Phase IV+1 (Op. Hip Twist) – Rumba – Pigeon FX 506 CD Track 14 – Daisuke and Tamae Doi

Dance starts with arm explosion, also other figures are door, whip, New Yorker, sliding door, shadow New Yorker, synco chase and time step. There also is a develop for the lady included. Nicely done.

## *Round Dance with Ralph & Joan Collipi*

### **August 26, 27, 2005 - Chesapeake Round-E-Vous Round Dance Weekend**

Phases III-(Soft)VI – Cherry Hill Campground, College Park, Maryland

Staff: Ralph & Joan Collipi (New Hampshire); Dom & Joan Filardo (Maryland)

Contact: Dom & Joan Filardo 301-862-4928

### **September 2-3, 2005 - Weekend At The Ritz Goes Hawaiian**

Honeywell Center - Wabash, Indiana

Squares: Larry Cole (Indiana), Jack Pladdys (Ohio)

Rounds: Anne & Earl Helm (Indiana), Ralph and Joan Collipi (Salem, NH)

Contact: Anne & Earl Helm - 765-674-6364

122 Millville St., Salem, NH 03079-2238 • [Ralph.Collipi@Verizon.net](mailto:Ralph.Collipi@Verizon.net) • 603-898-4604



# LEARN BY VIDEO or DVD



SINCE 1984

## GOLD STAR VIDEO PRODUCTIONS

P.O. BOX 2204 - CITRUS HEIGHTS, CA 95611

(916) 338-2229 OR (800) 874-4643

EMAIL: goldstar@squaredancevideos.com

WEB SITE: www.squaredancevideos.com

**VHS TAPES - \$32.95 DVD - \$39.95**

### SQUARE DANCING

1. BASIC 1 TRAINING (1-23)
2. BASIC 2 TRAINING (24-49)
3. MAINSTREAM TRAINING
4. PLUS TRAINING
5. SINGING CALLS - MS & PLUS

### ADVANCED SQUARE DANCING

6. A - 1 PART A
7. A - 1 PART B
8. A - DANCE TIPS
9. A - 2 PART 1
10. A - 2 PART 2

### DANCE BY DEFINITION

23. DBD PLUS



### ROUND DANCING

11. WALTZ BASICS
12. TWO-STEP BASICS - #1
13. TWO-STEP BASICS - #2
14. EASY LEVEL ROUNDS  
(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
21. PHASE IV JIVE/WEST COAST SWING
22. PHASE IV PASO DOBLE/QUICKSTEP

### U.S. FUNDS ONLY

WE ACCEPT VISA - MASTERCARD - AMERICAN EXPRESS - DISCOVER

CALIFORNIA RESIDENTS: 7.75% SALES TAX

SHIPPING AND HANDLING: 1 VIDEO, 2 DVD'S

\$4.50 - U.S. \$5.75 - CANADA \$12.00 - OUTSIDE U.S.

## Spring

Phase IV+2 (Dbl Rev. Spin/Change Sway) - Waltz - Casa Musica Ballroom Classics 4 - CD Prandi Sound International Dance Ballroom Slow Waltz Track 1 - Gert-Jan and Susie Rotscheid

Good music to a routine that includes, hovers, impetus, drag hesitation, Viennese turns, prom. sway with change of sway. Ending is chair and hold.

## Feathers

Phase IV+1 (Triple Traveler) - Slow 2 Step - CD Beautiful Hollywood Track 1 Feather - Theme from Forrest Gump - Corinne and Ed Renault

This slow 2 step is a wonderful blend of good choreography and good music. Figures included are basic slow 2 step figures, i. e. u/a turn, basic, r turn w/outside roll, sweetheart runs, switches.

## Try To Remember

Phase 4+1 (Double Reverse) - Waltz - by the Brothers 4 Rhino Records This Land Is Your Land CD Track 2 - Milo and Terry Militoris

Diamond turn, open reverse, outside check, open natural, develope, ending is a slow right lunge. Nice basic Phase 4 waltz.

# OCTOBERFEST<sup>2005</sup>

October 20-21-22-23

## Fontana's Back!

**Squares:** Paul Marcam-Tennessee  
John Paul Bresnan-Alabama  
Jerry Handley-Alabama  
Bobby Barber-Alabama

**Rounds:** Jackie & Juanita Smith-Alabama

**Dance Package:**

\$30 per person for 3 days

\$25 per person for 2 days dance packages must be purchased from a staff member.  
Packages only!

**Dance Packages Includes:** All dance sessions, workshops, after parties, snacks, shuffleboard, miniature golf tournaments, Homemade Ice Cream Social, and the Hot Dog Party on Thursday Night!

**Group Rates:** \$60/night for Inn Room or a Dogwood Cabin  
\$90/night for Willow Cottage – 1 bedroom

Room Reservations: 1-800-849-2258

You must mention Octoberfest 2004 to get these rates.

Registration begins at 2:00 P.M. on the 21st

**Meals Package:**

Breakfast: \$6.00 per person

Dinner: \$7.00 per person

Meal packages ordered when registering in Fontana.

**LIVE MUSIC:** Only in Fontana at Octoberfest! The Fontana Ramblers will be back for Saturday Night with the band!

**NOTE:** Early Bird dance on Thursday 4:00-5:00pm

## Historic Fontana Village Resort

**Hwy. 28, Fontana Dam, NC 28733**

**NOTE: SQUARE DANCE ATTIRE REQUIRED ONLY ON FRIDAY NIGHT!**

# CUE TIPS

*Selected by*  
*Fran & Jim Kropf*



They say that these are the "FAMOUS LAST WORDS", I just "CAN'T HELP FALLING IN LOVE" with you.

## Famous Last Words

**Choreo:** Max King 4910 Brownwood, Midland, Texas 79703

**Music:** George Strait "Famous Last Words Of A Fool" Buymusic.com

**Rhythm:** Waltz (Phase 2)

**Footwork:** Directions for Man, lady opposite footwork, except as otherwise noted.

**Sequence:** Intro A B C A B C End

**Speed:** Normal Speed

### Intro

WAIT 2;; L TRNG BOX;;; TWRL VIN 3; PKUP;

### Part A

2 FWD WZ;; 2 Q L TRNS CP RLOD;; SPN TRN; 1/2 BOX BK; DIP & HOLD;  
REC TO SCAR; PROG TWKL 3X;;; MANUV; 2 R TRNS BFY;; BAL L/R;;

### Part B

WZ AWY/TOG;; SOLO WZ TRNS;; TWRL VIN 3; THRU FC CL; 1/2 L TRNG  
BOX;; WZ AWY/TOG;; SOLO WZ TRNS;; TWRL VIN 3; THRU FC CL; 1/2 L  
TRNG BOX;;

## INTERNATIONAL ASSOCIATION



## OF GAY SQUARE DANCE CLUBS\*

PO Box 9176, Denver, CO 80209-0176

1-303-722-5276

[www.iagsdc.org](http://www.iagsdc.org)

**23<sup>rd</sup> Annual Convention June 30 - July 3, 2006 Anaheim, CA**

Canada: British Columbia, Ontario; Denmark: Copenhagen; Japan: Tokyo; USA: Alabama, Arizona, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Illinois, Maryland, Massachusetts, Michigan, Missouri, Nevada, New Mexico, New York, North Carolina, Ohio, Oregon, Pennsylvania, Tennessee, Texas, Washington, Wisconsin.

- ☒ No dress code
- ☒ No partner required
- ☒ Basic thru Challenge
- ☒ Fun & friends

# AMERICAN SQUAREDANCE

*34 E. Main Street, Apopka, FL 32703*  
*1-888-LUV-2-DNC (1-888-588-2362)*  
*AmericanSquareDance@earthlink.net*

## **Part C**

1-9 BOX;; RVS BOX;; BAL L/R;; LACE ACRS; FWD WZ; LACE ACRS; FWD WZ; STP SWING; SPN MANUV; 2 Q R TRNS BFY LOD;; TWKL OUT; TWKL IN; TWKL CP LOD; END 3/4 L TRNG BOX;;; 1/2 BOX BK; TWRL VIN 3; THRU FC CL; CANTER; CANTER; APT PT;

## **Can't Help Falling In Love**

**Choreo:** Daisuke and Tamae Doi, 53-2, Daimon-cho, Okuda, Inazawa City, Aichi 492-8226, JAPAN

**Music:** Teichiku TFC-5002 CD Track 10 available from choreographer on MP3 file or MD or Cassette Tape

**Sequence:** INTRO - A - B - A - B - A (9-16) - END **Speed :** 45

**Rhythm:** Bolero (Phase III+2)

**Footwork :** Opposite except where noted

**Timing:** SQQ unless noted by side of measure

## **INTRO**

WAIT;; TIME STEP 2X;;

## **PART A**

BASIC;; UNDERARM TRN; REV UNDERARM TRN; FENCE LINE 2X;; SHOULDER TO SHOULDER 2X;; HALF BASIC; HND TO HND; BOLERO WALKS;; NEW YORKER; OPEN BREAK; SPOT TRN; LUNGE BREAK;

## **PART B**

AIDA PREP; AIDA LINE & HIP ROCKS; FC & SPOT TRN; FWD BRK; SYNCO HIP ROCKS;

## **REPEAT PART A**

## **REPEAT PART B**

## **REPEAT PART A (9-16)**

## **END**

OPENING OUT 4X;;; UNDERARM TRN; REV UNERARM TRN; DIP BKK & TWIST;

## Bill Wilson

*A Profile in Courage By Karen Knudson and Kenny Freeman*

Bill Wilson is a logger, and it takes huge logging equipment to handle the huge Douglas fir trees we grow here in Washington State. The accident happened July 5, 2000. When Bill felt himself slipping under the tracks of the 30,000 pound log loader, his first reaction was regret that he'd never dance again. His second reaction was anger at this fate, and determination. With that he threw his hat into the air toward the driver's cab. His signal worked and the driver stopped. Bill said he must have been in shock as he doesn't remember much pain, although, he said with a laugh later, "I didn't look down." Bill almost died there, as co-workers did what they could and called for help.

A company helicopter making a stop at a site not too far away heard the call for help, and airlifted Bill to the closest military base airfield, where he was transferred to a Medivac helicopter and taken to surgeons at Harbor View Medical Center in Seattle. The medic flying with him told him to hang on. "We'll have you there in only five minutes. Just five minutes longer." Bill wasn't sure he could last five minutes.

He had already lost so much blood and suffered so much damage that the decision was made to amputate Bill's right leg. In the process the main artery was severed. Bill almost died then, too. But he didn't.

The pain was so great that doctors induced a coma for ten days and Bill was carefully watched in the burn unit by staff as well as his wife. Hospital staff expected that Bill would be at the hospital for at least 90 days while he learned to sit up in a wheelchair. They obviously didn't know Bill. Not only did he leave in only 30 days, but he had the staff at Good Samaritan Hospital up and dancing around him as he called a demo dance.

But Bill says, "If it weren't for my wife, Debbie, and for square dancers, it wouldn't have gone as well as it did." Bill could feel the support of fellow dancers from all around Southwest Washington. At least two dances were held in Olympia that included blood drives with over 40 units collected. Dancers came to visit Bill and Debbie at the hospital and helped him out at that demo in the hospital. And when, miracle of miracles, Bill could serve as MC at Elma's Blackberry Festival in September, less than 3 months after losing his leg, there were many of us who travelled from all over to rejoice in his recovery.

Bill called from a wheelchair that night, and some might have been content with the progress he'd already made, but not Bill. He's gone through exhaustive



therapy and pushed the limits for every step. He graduated to crutches, but kept pushing.

It was in March of 2002 that we saw him not only with his new prothesis, but out there on the floor, and Bill was dancing! He danced his first plus tip (called by Don Wood) and he danced several of the rounds.

"Is there anything you can't do?" asked a fellow dancer. Bill laughed as he said, "I can't back up." But knowing Bill, I wouldn't be surprised if he masters that as well.

Bill and Debbie started square dancing in 1989, and Bill began calling in 1991. He became the caller for the Harbor Haylofters in Aberdeen and Hoquiam, Washington in 1994. Bill has held numerous positions in the square dancing world, including Vice President of the Sou'wester Council, and Vice President and President of the Olympia Callers and Cuers Association. But he has a life outside of square dancing as a good friend, Jim Skinner, and he are building a bass fishing boat especially designed for Bill to use.

How often has a fear of appearing clumsy or missing a call discouraged some of us? Or maybe little creaks or aches have led us to sit out an extra tip? Bill is a model for all of us, as he has faced with courage and grace, and even cheerfulness, this terrible accident and the changes it has made to his life. Thank you, Bill, for everything.

## ***55th National Square Dance Convention***

**June 21-24, 2006, San Antonio, Texas**

Last Name Only \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Nation \_\_\_\_\_ Zip Code \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_

First Name For Badge \_\_\_\_\_

Adult \_\_\_\_\_ \$50.00/delegate registration  
fee before May 31, 2006

Adult \_\_\_\_\_ \$60.00/delegate registration  
fee after May 31, 2006

Youth \_\_\_\_\_ Total \$ \_\_\_\_\_

Youth \_\_\_\_\_

(Under 5 years of age free)

### ***55th National Square Dance Convention***

Registration Office 210-521-7185

email: [registration@55thnsdc.org](mailto:registration@55thnsdc.org)

P.O. Box 160639, San Antonio, TX 78280-2801

[www.55thnsdc.org](http://www.55thnsdc.org)

# ALL THINGS CONSIDERED

By  
*Ed Foote*



## Do People Like To Watch You Dance?

They do if you do the following:

**1. Keep squares small.** Most dancers have heard this and will have their square small when they square up. But as they dance, the square expands. However, all it takes is 1 or 2 dancers to pull the square back tight by adjusting their ending position for 2 or 3 consecutive calls. You should be constantly thinking about square size as you dance, and be active in working to keep the square small.

**2. Take small steps.** This is the key to keeping the square small. If everyone took small steps, the square would always remain small.

**3. Keep your head turned toward the center of the square as you dance.** You must know what is going on in the full square, because this enables you to adjust your dance speed to that of the entire square. You must have the big picture. Dancers who operate with tunnel vision always look sloppy when they dance.

**4. Do not drag people and do not let yourself be dragged.** This means using no hands on Recycle and Linear Cycle, which is the definition for these calls. For example, Linear Cycle is a beautiful call that usually looks awful, because the lead dancer on the Double Pass Thru part (usually the boy) drags the trailing dancer (usually the girl) along. Using no hands solves the problem. If someone tries to drag you, drop their hand.

Ferris Wheel often looks sloppy because the boy is dragging the girl. This can be solved by the girl (ie. the inside dancer) doubling her walking speed. But the girl must remember to do this, otherwise she will be dragged.

**5. Grand Square.** This 64 beat call is beautiful, but the only place it is danced correctly is in exhibition groups. Most everyone else does it in 52-60 beats, with each individual dancer taking a different amount of time. The overall image is like viewing the call thru a funny mirror at the fair.

Because it is so rare that anyone does this call correctly, if I see one person on a floor actually take 64 beats, I will make it a point to personally congratulate them after the tip is over.

An easy way to tell who is doing the call wrong: look for anyone doing a Partner Swing halfway thru Grand Square and/or at the end of the call. These people are demonstrating that they do not know how to do Grand Square, because if the call is done correctly there is no time to do the Partner Swing.

**Summary.** Pretend that someone sitting out is watching how you dance for the full tip. Do they like what they see? Or do they shift their gaze to someone else who is dancing smoother? If you have good styling, people will want to watch you dance.

# THE COUNTRY LINE

*From*  
*Mike Salerno*



Greetings fellow line dance enthusiasts. Let's talk about dancing to the beat of the music. Many people think that music is just too fast to dance to, but they really just do not move their feet in time with the music. Today, many square dancers will not dance to the beat of the music. Perhaps they are just not taught how to during class or maybe age has something to do with it. On the other hand, I have seen many dancers in their 80's that have no trouble dancing to the beat of the music so I am at a loss to explain it. The fact is, in square dancing, people can get away with not dancing to the beat of music. The same cannot be said about line dancing. Many line dances are faster than the tempo of a square dance song. An old dance adage applies here: The faster the music, the smaller the steps. Dancers get frustrated and walk off the floor when they cannot keep up with the tempo of a song. It then becomes very difficult to get them back on the dance floor. The dance instructor cannot make you move your feet. You are in control of your leg muscles. Increasingly, I am having dancers march the rhythm of a dance in place so they can get their legs used to the movement required for a particular dance. Please give it try. If you are having trouble dancing to the beat of music, march the rhythm yourself or ask your dance instructor to have you march the rhythm in place.

This month's dance was written for a specific song by an independent artist. Many international choreographers are hired to write dances to promote a particular song by the artist. The music for this dance may no longer be available. If you find the music, then there is an alternate footwork based on the song. If not, the other suggested song will work just as well and you will not need the alternate footwork. I hope you enjoy this dance. If you have any questions about this dance

## **ARON'S SQUARE DANCE & WESTERN WEAR SHOP**

1735 Huntington Drive, Duarte, CA 91010-2551

Phone: 626-303-7032 • Fax 626-303-7096

E-mail [aronssquare@earthlink.net](mailto:aronssquare@earthlink.net) • [www.aronssquaredanceshopandpatterns.com](http://www.aronssquaredanceshopandpatterns.com)



For the Home Sewer, send \$2.00 for our New Catalog of our  
Patterns for Skirts, Blouses, Vests, Aprons & Dresses.  
Come by our booth at the National Square Dance Convention.

Booth numbers will be 131, 132, 133, 154  
Denver Colorado - June 23-24-25-26, 2004



We will have Souvenir Badges with Rhinestones and the New National Directory,  
Men's Towels and Jewelry, Magnetic Badge Holders and Lots More.

**LOOKING FOR SOMETHING? CALL US - WE WILL MAIL ORDER IT TO YOU!**



or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at [KSDanceguy@aol.com](mailto:KSDanceguy@aol.com). Until next time, I will save you a spot on the dance floor.

**Saturday Nights in Lyons Colorado – National Callers  
with the “RED ROCK RAMBLERS”**  
Rounds 7:45pm • Squares 8:15-10:30pm  
**LOCATION:** Lyons Elementary School Gym, 4th and Stickney, turn  
N at the Stoplight on 4th Avenue, go 2 blocks north - Watch for Signs  
**INFO:** LaVern Johnson Phone 303-823-6692 or 303-823-5689  
or write Box 9, Lyons CO 80540 - Email [LaVern921@aol.com](mailto:LaVern921@aol.com)  
June 18, 25; July 2, 9, 16, 23, 30; Aug. 6, 13, 20, 27; Sept. 3  
Special plus dance on Sept. 4, Rounds 2:00pm, Squares 2:30-5:00

## This Month's Line Dance: Hardwood Stomp

Basic Steps (Official NTA Definitions):

**Coaster Step:** A triple step that changes direction forward and back. Stepping backwards in 4th position on count 1, stepping backwards with other foot bringing the feet together in 1st position on the & count, and stepping forward with the beginning foot in 4th position on count 2. The first two steps of the movement are executed on the ball of the feet with weight slightly forward.

**Diagonal:** 45 degrees away from the center of the Line of Dance (direction).

**Rock Step:** AKA Break Step, Check Step. Two weight changes in opposite directions using two beats of music. Forward and backward Rock Steps are performed in 5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).

**Step:** The transfer of weight from one foot to the other.

**Stomp:** To step with a change of weight.

**Syncopated Pattern:** Any variation of a defined dance pattern.

**Together:** To bring the feet together with a weight change.

**Triple Step:** AKA Polka Step. A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. Triple steps can begin with either foot and can move forward, backward, in a circle in 3rd position, or to either side in 2nd position.

**Turning Triple Step:** A triple step that turns in a circular fashion some fractional amount of a turn.

\* Prompting Cues are in Bold Lettering

**DESCRIPTION:** 40 Count, 2 Wall Intermediate Line Dance

**CHOREOGRAPHER:** Jo Thompson, Highlands Ranch, Colorado

**MUSIC TEMPO SUGGESTIONS:**

Slow - Put Some Drive in Your Country by Travis Tritt (108 BPM)

Medium - Thirty Days by The Tractors (116 BPM)

Fast - Livin' On Love by Alan Jackson (120 BPM)

Original Song - Hardwood Stomp by Rick Tippe (Start with lyrics) (120 BPM)

### COUNT/STEP DESCRIPTION

**Triple Step Forward, Rock, Step, Triple Step Backwards, Rock, Step**

1&) Step Right Foot Forward, (&) Step Left Foot Beside Right Foot

2) Step Right Foot Forward

3-4) Rock/Step Left Foot Forward, Step Right Foot in Place

5&) Step Left Foot Backwards, (&) Step Right Foot Beside Left Foot

6) Step Left Foot Backwards

7-8) Rock/Step Right Foot Backwards, Step Left Foot in Place

### Turning Triple Step, Rock, Step, Turning Triple Step, Rock, Step

9&) Step Right Foot Forward with a 1/4 Turn Left, (&) Step Left Foot Beside Right Foot

10) Step Right Foot Backwards with a 1/4 Turn Left

11-12) Rock/Step Left Foot Backwards, Step Right Foot in Place

13&) Step Left Foot Forward with a 1/4 Turn Right, (&) Step Right Foot Beside Left Foot

14) Step Left Foot Backwards with a 1/4 Turn Right

15-16) Rock/Step Right Foot Backwards, Step Left Foot in Place

### Diagonal Step, Together, Step, Together, 1/4 Pivots With Hip Circles

17-18) Step Right Foot Forward and Diagonally Right, Step Left Foot Beside Right Foot

19-20) Step Right Foot Forward and Diagonally Right, Step Left Foot Beside Right Foot

21) Step Right Foot Forward

22) Pivot a 1/4 Turn Left, Transferring Weight to Left Foot (Optional CCW Hip Circles)

23) Step Right Foot Forward

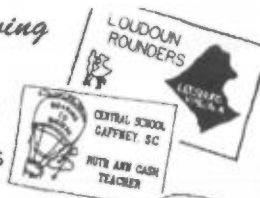
## SUZIE Q CREATIONS

### Specialty & Custom Engraving



#### Featuring

- ♣ CLUB BADGES
- ♣ FUN & MINI BADGES
- ♣ FUN BARS
- ♣ DESK PLATES
- ♣ DANGLES
- ♣ COMMERCIAL PLATES
- ♣ WALL & DOOR SIGNS



\*\*\*\*\*  
MOBILE SHOP AVAILABLE  
We come to you for your special event!  
\*\*\*\*\*

### YOU NAME IT - WE'LL MAKE IT

We will custom design your badge. Send us your sketch for free sample and price quote. Any size, shape and color. Two weeks on most orders.

P.O. Box 533910

Orlando, FL 32853

407/894-2227

407/894-1049 - fax

Web Site

[www.floridadancing.com/suzieq](http://www.floridadancing.com/suzieq)



Susan Elaine and Harry Packer  
Owner

E-Mail:

[qutie@bellsouth.net](mailto:qutie@bellsouth.net)

*When it comes to Quality and Service, we give a Hoot!*

24) Pivot a 1/4 Turn Left, Transferring Weight to Left Foot (Optional CCW Hip Circles)

**Rock, Step, Coaster Step, Rock, Step, Coaster Step, Or Three Stomps, Clap\***

25-26) Rock/Step Right Foot Forward, Step Left Foot in Place

27&) Step Right Foot Backwards, (&) Step Left Foot Beside Right Foot

28) Step Right Foot Forward

29-30) Rock/Step Left Foot Forward, Step Right Foot in Place

31&) Step Left Foot Backwards, (&) Step Right Foot Beside Left Foot

32) Step Left Foot Forward

**Syncopated Vine Right, Stomp Right, Vine Left, Stomp Right, Stomp Left**

33) Step Right Foot to Right Side

34&) Cross/Step Left Foot Behind Right Foot, Step on Ball Right Foot to Right Side

35) Cross/Step Left Foot in Front of Right Foot

36) Stomp Right Foot Beside Left Foot

37) Step Left Foot to Left Side

38) Cross/Step Right Foot Behind Left Foot

39) Step Left Foot to Left Side

&40) (&) Stomp Right Foot Beside Left Foot, (40) Stomp Left Foot Beside Right Foot

**Repeat**

\* If you happen to find the original music, there is a variation to the dance. Every other time you do counts 29-32 above you will be facing the front and you will hear three strong beats saying "Hardwood Stomp", replace the Left Rock Step, Coaster Step With:

29-30) Stomp Left Foot Forward, Stomp Right Foot Forward

31-32) Stomp Left Foot Forward, Touch Right Foot Beside Left Foot, Clap Hands

**National Square Dance  
DIRECTORY**

Information and contacts for thousands of clubs in the U.S., Canada and around the world. Great for traveling and planning vacations.

\$9.95 (plus \$4.00 postage and handling)  
Life Subscription - \$50.00

PO Box 880, Brandon MS 39043  
(800) 542-4010

**Corben's Jargon**

**Comical Quotes From Our Cartoonist**

If you ever point your finger at the caller, realize that three of your fingers are pointing right back at you. And, if you do point a finger at the caller, be sure it's a horizontal point, not a vertical one, and make certain to use any of the three other polite fingers.

# Callerlab's Comprehensive Demographic Survey

## About the Project

Terry Wheeler, Chairman of the Research and Development (R&D) Committee, is pleased to announce that CALLERLAB recently completed a comprehensive demographic survey of square dancers. Terry explained, "This is the first controlled survey of this magnitude ever made of square-dancer demographics. We expect the results to help us gain corporate or foundation support in promoting the activity." The committee conducted a demographic survey of square dancers; with the support of the Board of Governors. The survey's purpose was to obtain industry and foundation support for our efforts to promote square dancing. This is more than just a casual study. The committee took great care to assure us of real, meaningful results. Because of this care, the survey results are statistically valid. This means we can draw real conclusions. Professional surveyors helped design the survey, supervised the data collection, and continue to advise us on how to analyze and interpret the results. Committee members worked closely with survey professionals including market research company StarWorks to design, run, and tabulate the survey. Their advisor, Marty Mayo of StarWorks, said, "This survey is designed to give real, valid numbers you can use with confidence."

Analysis continues, with results going to CALLERLAB's Recruit-Promote-Maintain, and Grant-Writing Committees. The research report will also be made available to other organizations. We expect these results – and their validity – to help us generate financial support for promoting the activity. We are investigating how best to use them to gain support. Paper copies of the report are available through the CALLERLAB office for a charge of \$6.00 to help cover printing, shipping and handling costs. A PDF copy of the report is available on the CALLERLAB web site at: [www.callerlab.org/documents/callerlabdocs/Report\\_Final\\_\(Full\)\(04-08-26\).pdf](http://www.callerlab.org/documents/callerlabdocs/Report_Final_(Full)(04-08-26).pdf)

This is just one more example of how CALLERLAB members continue to support square dancing. Additional information may be obtained by contacting the CALLERLAB office:

**CALLERLAB**

467 Forrest Ave.

Suite 118

Cocoa, FL 32922

Phone - 321-639-0039

Fax - 321-639-0851

E-mail - [CALLERLAB@aol.com](mailto:CALLERLAB@aol.com)



## Deadlines For American Square Dance

|                    |                 |
|--------------------|-----------------|
| January 15 .....   | March issue     |
| February 15 .....  | April issue     |
| March 15 .....     | May issue       |
| April 15 .....     | June issue      |
| May 15 .....       | July issue      |
| June 15 .....      | August issue    |
| July 15 .....      | September issue |
| August 15 .....    | October issue   |
| September 15 ..... | November issue  |
| October 15 .....   | December issue  |
| November 15 .....  | January issue   |
| December 15 .....  | February issue  |

## ARTS Grant

### *Teaching Square Dancing in the Schools Package*

[www.arts-dance.org](http://www.arts-dance.org)

One of the essential Development Initiatives adopted at the outset of the ARTS is to *educate the public* and promote an improved understanding and image of the multiple forms of their historical *dance activities*. A significant step was recently taken to accomplish this goal through the introduction of a newly created program for teachers. This program will ensure that teachers are equipped with the tools to present Square Dancing to their students in an upbeat, positive and accurate manner. With this approach to the introduction of Square Dancing to school children, they will establish a positive image of this dance activity that will stay with them for their lifetime.

With the assistance of a \$1,000 Grant from the Alliance of Round, Traditional and Square-Dance, Inc. (ARTS-Dance), the California Square Dance Council's Youth Advisory Committee has developed an instructional package that can be used by teachers, scout leaders, recreation departments, church groups or anyone else interested in setting up their own introductory square dance program.

The California Youth Advisory Committee, under the leadership of Chair Bonnie Abramson and assisted by callers Scot Byars, Eric Henerlau and Bronc Wise, made a formal presentation during the California Association of Health, Physical Education, Recreation and Dance (CAHPERD) at their 75th Annual Conference held March 17-19, 2005 in Monterey, California. Their presentation included a one-hour Educational Workshop that was enthusiastically received by a standing room only gathering of more than 250 of the 2,000 teachers, instructors and recreational leaders in attendance at this Conference. The workshop, entitled "*Square 'em Up! A Teacher's Guide to Teaching Square Dancing*," focused on the ease of teaching square dancing in the classroom, and showcased a wide selection of hip music sure to entice the kids to participate. The teachers who, even if they currently offered square dancing as part of their curriculum, were eager to find music more in tune with what the kids are listening to today enthusiastically embraced the "new" music.

Participation in the three-day Conference also included a square dance demonstration and an exhibit booth where nearly 60 of the "*Teach the Teacher*" program manuals were sold.

Key to the success of the overall program was the development of the "*Teach the Teacher*" Program Manual compiled by Sacramento caller Scot Byars with reference materials compiled by Bonnie Abramson. This educational manual of introductory level materials includes lesson plans and the text of the basic square dance calls combined with descriptive photos of handholds and positioning. The written documentation is paired with a four CD set featuring verbal instruction from Scot and dance material for each of the eight lessons included. There were two additional lessons that provide "review" dances and a full CD of just review dance material, all utilizing high-energy music provided courtesy of Road Records of Victorville, California. Again, the focus is the ease of teaching the calls and the use of high-energy music, including hip-hop, rap and the latest stuff kids are

*Continued on page 50*

# CALLERLAB VIEWPOINTS

By  
*Mike Seastrom*



## A Glimpse At The Evolution Of Our Activity

When you look at pictures of square dancing and square dancers taken in the 1930's and 1940's you really see how different those dancer costumes looked from the dancers in the 1950's, 1960's and 1970's. When I was attending a National Convention in the early 1990's, a clothes vender presented me with his opinion about the evolution of our "costume" that I had never heard before. He said that for the first time in our dance history, starting in the late 1960's, square dancers actually began manufacturing their own square dance clothes. He also said that more square dancers we're wearing these manufactured clothes than wearing clothes they made themselves.

He continued by saying that the biggest impact of square dancers manufacturing their own clothes was now being felt in the early 1990's in that our "costume" was for the first time, not evolving as it had before. He told me to look at old pictures of dancers and note how our "costume" had always changed and evolved by following the styles of dress that were being worn in general society. Length and fullness of skirts, necklines of dresses and blouses, hats or no hats, type of ties, and tightness of pants worn by men are just some of the things that have changed in our "costume" and have followed the general trends of society.

His opinion was that our "costume" was stuck in the past and that now this is more of an issue with new dancers and with those considering joining our activity. The interesting thing is that, in the past several years, with the number of those manufacturing square dance clothing decreasing, our "costume" is again beginning to change and evolve again. I guess the old adage that says, "The only constant in our lives is change" is true.

There are so many things that have changed over the years in square dancing. Our music has changed as new songs are written and new recording techniques are being used. Computer technology has changed our music as well. Cowboy songs, popular in the past, are not as popular as before in general society as well as in square dancing.

Consider how the amplified voice and the making of records affected



47th  
California State  
Square Dance  
Convention  
April 21 - 23,  
2006

Seaside Park  
Ventura, CA

## Event Ribbons

- Presell your event
- The best event advertising next to word of mouth
- Computerized typesetting
- Competitive prices
- Samples available

## B L G Designs

PO Box 1639, Tracy, CA 95378  
209-830-2929 - Fax 209-830-2920  
email - blg@inreach.com



**\$29.95**  
each

\*Except Intro To Contra

**IMPROVE YOUR  
DANCE SKILLS THRU**

**VIDEO**

**R & R VIDEO INTERNATIONAL**

**3649 Whittier Blvd.  
Los Angeles, CA 90023  
323-262-5942**

**Ed Foote's  
All Position Workshop  
SQUARE DANCE TAPES  
Basic/Mainstream Levels  
Two Tape Video Package  
\$34.95**

**BASIC SQUARE DANCE** with Larry McBee

- Vol. 1: Calls 1 Thru 23
- Vol. 2: Calls 24 Thru 49

• Vol. 3: Mainstream Cloverleaf to Recycle

**PLUS SQUARE DANCE** with Lee Schmidt

• Tea Cup Chain to Spin Chain & Exchange The Gears

**PLUS SQUARE DANCE IN "D.B.D."** with Don McWhirter

• Vol. 1: Tea Cup Chain to Relay the Deucey

• Vol. 2: Cross Fire to Spin Chain & Exchange the Gears

**A-1 SQUARE DANCE** with Mike Sikorsky

• Vol. 1: Acey Deucey to Cross Over Circulate

• Vol. 2: Quarter In to Mix

**A-2 SQUARE DANCE** with Mike Sikorsky

• Vol. 1: Pass The Sea to Zig Zag/Zag Zig

• Vol. 2: Switch To A Diamond to Trail Off

**ROUND DANCE** with Bob & Edna Faudree

• Phase I & II: Fraulein: St. Louis Blues

• Phase III: Answer Me: Desert Song

• Phase III: Latin Basics (Four Dances)

**ROUND DANCE** with Joyce (Doss) Lane & Jim Lane

• Phase IV: Till Tomorrow; Audios: Rainbow Connection

**CLOGGING** with Marilyn Hansen

• Beginning

• Easy Intermediate

• Intermediate - Level 1

• Intermediate - Level 2

**CONTRA DANCE**

• Introduction to Contra w/Mike Seastrom

**Package Includes:**

**Video, Audio Cassettes & Booklet (\$44.95)**

**Other Tapes Available:**

**Ballroom, West Coast Swing,  
Ethnic And Country Western**

NAME \_\_\_\_\_ QTY. X \$29.95\* \_\_\_\_\_  
ADDRESS \_\_\_\_\_ Sales Tax (CA only) \_\_\_\_\_  
CITY: \_\_\_\_\_ Shipping/Handling \$3.50  
STATE \_\_\_\_\_ ZIP CODE: \_\_\_\_\_ Total Enclosed \_\_\_\_\_

- Catalog Available Upon Request -

square dancing. Now that CD's have become more popular than records, we're seeing our music medium change to CD's, Mini Discs, and even music and choreography on our own laptop computers.

When you listen to square dance records and calling you can also see a big change. The visiting couple style of dancing gave way to a more symmetrical form in the 1950's and 1960's. New formations and calls that came at us so fast in the 1960's through the early 1980's have slowed down tremendously. Our dancing was simple back in the 1950's and slowly became more complex with the onslaught of figures and formations. Calling techniques had to change to adapt to the increasing complexity of our dance and so it has become more difficult to learn to dance as well as learn to call.

As interesting as it is to look back, we know that the leaders of this activity need to be looking forward. We all love this unique team dance of ours, but know that if we want to preserve and bring it to more people, we may need to change things a little. In the middle 1990's, marketing consultants told us that we needed to look at our dance as a product and a service. It's a product just like every other recreational activity and it's a service, because it also provides a way for it's participants to exercise, enjoy social interaction and in general, do things more conducive to a healthy lifestyle

At the 2005 CALLERLAB Convention, our Program Policy Committee (PPC), with its Chairman Dick Mazziotti and Vice Chairman Larry Davenport, introduced the *Program Policy Initiative*. At first, some mistakenly thought that the

*Program Policy Initiative* was some form of new dance program. The Board Of Governors was quick to point out that nothing was farther from the truth and that there is no intention of changing our dance programs or our existing dance activity.

As the only international caller association in the world and the creator of the international dance programs that have remained stable and constant for more than twenty-five years, the CALLERLAB Board felt that we as an organization needed to take the lead in finding more successful ways of making our activity more doable and "user friendly" for the non dancer.

By encouraging callers and leaders that have the time and inclination to experiment with new ways of opening our doors to new dancers, CALLERLAB with this *Program Policy Initiative*, for the first time formally gives full credibility and approval to those trying newer, easier, and different ways to teach dance programs. We realize that dance locations, dress, number of calls, dance times, music, and other conditions may be totally different from our traditional classes and club dances today, but the only way we are going to find better ways for more people to enjoy square dancing is by also taking a good hard look at the product we are offering the general public.

No matter how much we promote our traditional classes and clubs, it still takes 20 or more weeks to learn to dance in our clubs and at our festivals, jamborees, and conventions. Maybe there is another way to help our current population that seem so busy with jobs, families, and other commitments, to also participate in our dance.

CALLERLAB knows that there are many callers and leaders that have tried other ways of bringing our dance to the public through one night parties, school socials, shorter learn to dance programs, and father-daughter type events in the past. We would like to see more credibility given to those callers and leaders and attempt to get the feedback on what does and doesn't work.

The Program Policy Committee is ready to receive your ideas and your input on what is working for those with the time and initiative to try something new and different. If you have a new way of bringing square dancing, in any form, to the non-dancer we would like to hear from you and encourage others to "think outside the box", without compromising any effort to promote and preserve our current dancers, clubs, and festivals.

Please send your ideas and information on what is working or not working for you to CALLERLAB in care of the Program Policy Committee or PPC to [CALLERLAB@aol.com](mailto:CALLERLAB@aol.com).

Let's look ahead and be forward thinking enough to grow our activity and bring the joy of our dance to more people. We all know that it's fun to square dance. It would be wonderful if it weren't such a well kept secret and available to more people.

### **Answers to This Month's Fourscorey**

- |                   |                    |
|-------------------|--------------------|
| 1. D. Waltz       | 3. C. Solo Dancing |
| 2. Square Dancing | 4. B. Cuer         |



# ROUND DANCE PULSE POLL

*From  
Bev & Bob Casteel*



Dear Friends and Readers,

Thank you for your selections for this round dance article. Please continue to send them, we enjoy hearing from you.

## Dixie Round Dance Council

Top Teaches as reported in the DRDC Newsletter for June 2005

- |                               |                  |                    |
|-------------------------------|------------------|--------------------|
| 1. Got A Brand New Bag .....  | Lillefield ..... | Phase IV/Jive      |
| Tango Capriccioso .....       | Ward .....       | Phase V/Tango      |
| Song We Fell In Love To ..... | Baldwin .....    | Phase II/Two Step  |
| 2. Merengue Si .....          | Barton .....     | Phase III/Merengue |
| Un P'Tit Foxtrot .....        | Tucker .....     | Phase IV/Foxtrot   |
| Yellow Bird .....             | Liberti .....    | Phase III/Rumba    |
| 3. A.K.O.E. ....              | Molitoris .....  | Phase IV/Waltz     |
| Are You Lonesome IV .....     | Chico .....      | Phase IV/Waltz     |
| Bali Ha'I .....               | Maisch .....     | Phase III/Rumba    |
| Boom Boom .....               | Rumble .....     | Phase V/Cha        |
| Could I Have This Dance ..... | Eddins .....     | Phase II/Waltz     |
| Drinking Champagne .....      | Baldwin .....    | Phase III/Mixed    |
| Gold Tango .....              | Read .....       | Phase IV/Tango     |
| Hernando's Tango .....        | Ackerman .....   | Phase III/Tango    |
| Molly McGuire's Waltz .....   | Lamberty .....   | Phase IV/Waltz     |
| No Matter What .....          | Fisher .....     | Phase III/Rumba    |
| Para Esto .....               | Roberts .....    | Phase IV/Rumba     |
| Piano Roll Waltz .....        | Green .....      | Phase II/Waltz     |
| Sam's Waltz .....             | Hannah .....     | Phase IV/Waltz     |
| Sugar, Sugar .....            | Worlock .....    | Phase IV/Cha       |

## National Carousel For March 2005

- |                          |             |          |
|--------------------------|-------------|----------|
| Apassionata .....        | Finch ..... | Phase V  |
| Look At Sandra Dee ..... | Goss .....  | Phase V  |
| Munca Cita .....         | Read .....  | Phase VI |

**Send your Round Dance Pulse Poll information to:  
Bev & Bob Casteel, 1540 Hull Lane, Knoxville, TN 37931  
Phone 865-690-5498 • Email: bevbobdance@knology.net**

|                            |                 |          |
|----------------------------|-----------------|----------|
| Waterfall .....            | Worlock .....   | Phase VI |
| Boom Boom .....            | Rumble .....    | Phase V  |
| Pastorale .....            | Prow .....      | Phase VI |
| U Left Water Running ..... | Read .....      | Phase IV |
| U Owe Me One .....         | Worlock .....   | Phase V  |
| Rumba Concerto .....       | Goss .....      | Phase VI |
| Dark Waltz .....           | Vogt .....      | Phase VI |
| Got A Brand New Bag .....  | Lillfield ..... | Phase VI |
| Scheherazade .....         | Moore .....     | Phase VI |

## Roundalab '05 Qtr 1 Round Of The Quarter

### Phase II

|                      |  |
|----------------------|--|
| Round of the Quarter | Jave (Trankel/Gilder) Two Step             |
| 1st Runner Up        | Song We Fell In Love To (Baldwin) Two Step |
| 2nd Runner Up        | Footloose (Rumble) Two Step                |

### Phase III

|                      |                                |
|----------------------|--------------------------------|
| Round of the Quarter | Yellow Bird (Liberti) Rumba    |
| 1st Runner Up        | A.K.O.E. III (Molitoris) Waltz |
| Tie                  | Dreamers Cha (Tucker) Cha      |

### Phase IV

|                      |  |
|----------------------|--|
| Round of the Quarter | Tango Reverie (K & B Nelson) Tango     |
| 1st Runner Up        | Are You Lonesome IV (Chico) Waltz      |
| 2nd Runner Up        | Looking Through Your Eyes (Read) Rumba |

### Phase V

|                      |                                     |
|----------------------|-------------------------------------|
| Round of the Quarter | Everystreet's A Blvd (Prow) Foxtrot |
| 1st Runner Up        | Perfidia Bolero (Molina) Bolero     |
| 2nd Runner Up        | August Moon (Moore) Rumba           |
| Tie                  | Illusion Of My Life (Noble) ATV     |

### Phase VI

|                      |   |
|----------------------|---|
| Round of the Quarter | Le Cygne (Shibata) Waltz                    |
| Tie                  | Gotta Get On This Train (Shibata) Quickstep |
| 2nd Runner Up        | Rumba Concerto (Goss) Rumba                 |

### *Continued from page 45*

listening to everyday.

This package is available to California residents through the California Square Dance Council's Youth Advisory Committee website: <http://www.squaredance.org/youth/youth-opening.html> or for those in other parts of the Country through the ARTS-Dance website: [www.arts-dance.com](http://www.arts-dance.com) for a cost of \$49 plus tax and \$5 shipping and handling.

Additional information is available from Bonnie Abramson - [CAYouthSqrs@aol.com](mailto:CAYouthSqrs@aol.com).

**CALLERLAB Program Policy**

**White Paper Position Paper**

# POINT OF ORDER



*From Kappie Kappenman*

## Seeking Solutions

*By Charlie & Betty Proctor, Red Oak, Texas (and Arizona)*

*Reprinted from "Square Dancing" September 1993 issue*

*Official publication of the Sets In Order Society*

Round Dancing is going to two extremes. One is that the people are often not properly versed in the execution of basics and so they look very bad. They're not really moving with the music. Their styling leaves much to be desired, and although they know many routines, they do not dance them well. The other side of the round dance picture is that dancers have gone to the extreme with earning figures to the point where they're really no longer round dancing – instead they are doing a form of international ballroom dancing.

The execution of the figures is really not appropriate for rounds because they are covering too much floor and consequently keep running into others. One of the nice things about round dancing is that in a circle formation everyone can enjoy an individual style, just as long as it doesn't interfere with others. We need to teach more dancing and perhaps fewer figures.

Where do the problems stem from? Do they come from the teachers or the dancers? We believe wholeheartedly that problems always stem from leadership. People will be what their leaders will have them be. If we want our people to be excellent dancers, with attractive styling, that's what they will be. It's a cop out to say "We let our people do what they want to, because if we don't, they'll quit." That's not leadership. That's not the role of a leader. A leader knows people and puts them in the proper frame of mind to do the kind of dancing they should.

One of the difficulties with most of the round dance leaders today is that they don't understand the traditions that are involved in the dance activity. For example there are teachers who feel if they can't go to a square dance program exactly the kind of round dancing they want, then they won't go and cue for the club at all.

Well, that's not what it's all about. We need somehow to inspire the leaders to

*Get comfortable with...*

# tic-tac-toes®

**MADE IN USA**

*...and Dance, Look and Feel Great!*

1 Hamilton Street • P.O. Box 953

Gloversville, NY 12078

Telephone (518) 773-8187 Fax (518) 725-8116

[www.tictactoes.com](http://www.tictactoes.com)



Ladies'  
# 620



Ladies'  
# 626

**SHOES FOR MEN AND WOMEN AVAILABLE IN MANY STYLES AND COLORS**

**CALL OR WRITE FOR A FREE COLOR CATALOG: 800-648-8126**



## John & Linda Saunders Present **TREASURES OF THE FAR EAST**

**A 14-day Tour of China & Yangtze River Cruise**  
Departing August 14, 2005 (\$2999/person)

### ITINERARY

Day 1 Overnight Flight  
Day 2-5 Beijing  
Day 6-9 Yangtze River Cruise  
Day 10-11 Zi'an  
Day 12-13 Shanghai  
Day 14 Return Flight Home  
or 3 Days & 2 Night  
Option  
Guilin - Li River  
\$599.00/person

### HIGHLIGHTS

- Dancing in Beijing
- Dancing on Great Wall
- & on River Cruise
- The Summer Palace
- Qin Shi Huangdi's Tomb
- Three Gorges Dam
- Big Wild Goose Pagoda
- Tian'anmen Square
- Forbidden City
- Ming Tombs
- Yu Garden
- Fengdu



**Memory making tour of a lifetime. Join us. Don't be left out!**

**TRAVEL INCLUSIONS:** Roundtrip jet transportation from Orlando, Tampa or Daytona. All transfers & luggage handling between airports & hotel while overseas. - Professional English-speaking Tour Managers Complete, inclusive sightseeing throughout itinerary. Pre-departure orientation & travel documents. - All tips & taxes for included services, except airport departure taxes & tips to driver, guides & river cruise personnel.

**MEALS:** Features 30 meals, including breakfast daily, 4 lunches and dinners, and all meals aboard cruise and flights.

**SST Tours and John & Linda Saunders invite you to join us for a tour of a lifetime.**

For more information: John & Linda at 1-386-428-1496 or johnnysa@aol.com or Charlie Troeger 1-863-984-4800

understand that working with a caller should not be a battle; it should be cooperative and pleasant.

We've worked with almost every national caller and most of them are the very finest people. Unfortunately, some round dance teachers today could care less about the square dance caller and some don't really think they need the square dance activity. This is too bad. Square and round dancing belong together. Roundalab can help, URDC can help, but they can help primarily by having some sort of accreditation that includes the traditional aspect of what we do.

What is the traditional aspect? Well, we dance in a fashion that is neither ballroom style nor folk dancing style. We have a certain posture with a certain technique of taking steps. We have positioning and styling that is important. And traditionally, the round dance activity is married to the square dance activity. They go together and the two functions need to work closely together. Perhaps traditional is best described by Pappy Shaw.

Pappy thought you danced for the sheer delight and the sheer joy of dancing. It wasn't something that was rigid and could not be flexed to include enjoyment. That, to us, is the tradition of dancing, the fact that we have a certain style and a certain technique, but primarily a certain joy in what we're doing.

It would be great if we had pat and proven answers to all our concerns. We don't. However, there are a lot of round dance organizations. When all of our round dance leaders take time to really look at how and what they are teaching, as well as where we are progressing, perhaps we'll begin to find solutions to our concerns.

# United Square Dancers Of America

## *Square Dancers Credit Card Program Provides Funds For Your Association*

The Square Dancers Credit Card Program generates funds that are distributed by USDA as follows: one half to USDA Youth and Handicapable Dancer Programs, and the other half to the Affiliates on a periodic basis.

Affiliate organizations shared \$14,700 at the 2004 Annual Meeting with the understanding that these funds would be used to promote Square Dancing. This was the third distribution of funds to affiliates from the Credit Card Program. Additional thousands of dollars have supported the Youth and Handicapable Programs over the years.

The support and active participation of your organization, and dancers in the USDA Credit Card Program is ESSENTIAL. The Square Dancer's Credit Card has every benefit offered by other credit cards, and promotes square dancing every time the card is used. With your help, your Credit Card Program could grow and generate funds to also help your Association.

Some ways to solicit support of dancers for your Credit Card Program are:

- Direct appeal - show that your own organization as well as the Youth and Handicapable Dancer Programs can benefit
- Showing the benefits of enrolling both to the individual dancers and organizations
- Inclusion of Credit Card information in your newsletters, and magazines
- Making information available at festivals, conventions, and dances
- Provide copies of informational material to delegates at meetings to take back to associations, clubs and dancers
- Making dancers aware that they can apply via the internet at [www.usda.org](http://www.usda.org)

All affiliate Associations are urged to help promote the Square Dancers Credit Card. Is there an easier way to generate funds for your Association, and at the same time promote Square Dancing?

If application forms or further information is required contact:

### **Credit Card Chairman**

Joe and Joy Vaccari  
227 Hughes St. NE  
Ft. Walton Beach, FL 32548  
[usda.credit.card@usda.org](mailto:usda.credit.card@usda.org)

### **Information Officer**

Lyle and Jean Beck  
12566 Rugby Court  
Dubuque, IA 52002-1064  
[usda.information.officer@usda.org](mailto:usda.information.officer@usda.org)

*Charlotte Gundlach posed with four clowns, at Buffalo, New York's Roswell Park Cancer Institute's 18th National Cancer Survivors Day, "Celebration Among Friends." It wasn't easy dancing in the hot sun. The temperature nearly hit 90 degrees. Free pop, hot dogs, sherbet and much more food was provided for the several hundred attendees. When it was all over, the square dancers went home and saw how they looked on the 6 o'clock news. Charlotte is the co-founder of the This & That Squares who performed at the event.*



## Tude Tanguay

This story goes back to the 1930's era in southwestern Connecticut. Several square dance bands were busy in those days offering good family entertainment to relieve the long hours of work necessary to make ends meet. These were mostly once or twice a month dances held in Grange halls and fire houses and there were often more than one being held on the same Friday or Saturday night within ten or twenty miles of each other.

Perhaps the best known group at the time was Pop Benson and the Cornhuskers square dance band. Pop himself played the banjo and was the caller. He had George Pratt with his two saxophones, one soprano and one tenor on which he alternated for the round dances (ballroom). George also played banjo for the squares. Then there was Lou Rosato on accordion, Eddie Munson on guitar and Jimmy Gilpin on fiddle. These three wound up together as the Pioneer Trio and played together for over 60 years all around the northeastern United States.

But the star of the show was Tude Tanguay, the fiddler. Now Tude was your normal died-in-the-wool hillbilly. I don't recall ever seeing him dressed in anything but bib overalls, short sleeved flannel shirt, and red kerchief around the neck. He normally went barefoot but wore work boots to the dances. One side of his face was paralyzed which had a slight effect on his speech and put a funny look on his face when he smiled, which was all or most of the time. He was a giant of a woodsman with arms like tree trunks but at the same time a shy and quiet gentleman. Tude was a self-taught fiddler and used no music. He never put the fiddle under his chin but would hold it in the crook of his left arm or, more often than not, just held out in mid air.

All dances were 9:00 to 1:00 in those days with an intermission around 10:30 or 11:00. At every dance Pop and Tude would put on their truly unique little show. It started with Tude sitting in a chair with Pop sitting between his legs. They always made a big show of how to get properly set with the banjo and the fiddle and the bow and the arms and which goes where. Tude would say with a smile, "We'll play this one half and half". Then Tude would finger the fiddle while he strummed the banjo and Pop would finger the banjo while bowing the fiddle. Did you ever try to pat your head with one hand and rub a circle on your belly with the other at the same time? It had to be that difficult but they never missed a note.

Next, Tude would invite a young lady to come up and sit on his knee where all she had to do was move the bow up and down. Tude, with his tremendous forearm strength was able to turn the fiddle to the proper string and finger the tune with the fiddle out in midair. There was one young lady who usually managed to beat the scramble of those who wanted to sit in his lap. One night Tude stole the hair ribbon from her hair. He attached it to the scroll of his fiddle where it remained for the rest of his life and that young lady, Helen, soon afterward became his wife.

The grand finale featured the tune, 'Pop Goes The Weasel' where Tude would play one chorus seated and when the tune said 'POP' he would pop up onto the dance floor hopping on one foot. At the next 'POP' he would move the fiddle on top of his head, still hopping. At the next 'POP' he would put the fiddle behind his

back – next under one leg (still hopping) – next under both legs – then he would lie down on the floor, arch his back and put the fiddle and bow underneath for one chorus. At the final ‘POP’ he rolled up onto his feet with outstretched arms for a standing ovation from his adoring fans.

Tude once tried to build his own fiddle. He used the shinbone of a horse for the finger board. He hand carved the pegs and fashioned the body from a veneer headboard. I understand he never played it in public because it produced a rather not-so-pleasant sound. He went on to build his own cabin in the woods where he spent the rest of his short life with his bride. He was only in his mid sixties when he left us.

I once appeared on “Arthur Godfrey and His Friends” with one square of dancers back in the early days of television. A couple years later the show producers contacted me and asked if I knew anyone who could ‘Blow the Jug’ as they planned a show with a hillbilly theme. Of course I immediately thought of Tude. When I called him he said, “Oh yes. I can do that. You have to cup it”. My reaction was, “Say what?” and he explained that you cut a hole in the bottom of the jug and cupped your hand over it so that you can make more than one percussive sound to the beat of the music. Unfortunately the producers changed their mind and had three singers make believe the action with appropriate sound supplied by their band. How I wish I could have introduced Tude’s act to Broadway and TV but it was just not to be.

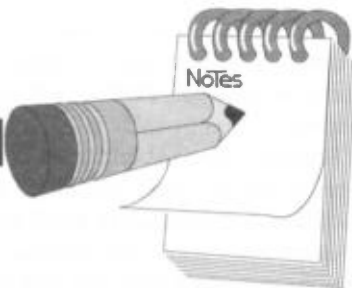
Tude was a sometimes lumberman and handyman. He eventually became a Park Ranger in one of the Connecticut State Forests. He once owned a beat up old 1937 station wagon and was forced to sleep in it occasionally. He couldn’t afford anti-freeze so he had to drain the radiator every night in the winter. He saved the water in hot water bottles to help keep him warm until he got to sleep. Along with Lou, Eddie and Jimmy he once drove up to Orr’s Island, Maine where Jimmy’s folks had a cabin. They would stop in a restaurant and offer to entertain in order to get a meal or at a hotel for a night’s lodging.

A huge tribute was later paid to Tude with a gathering of his family, musician friends and fans at the VFW Hall in New Milford, Connecticut in the late 60’s. The highlight was when every fiddler there took his turn playing a chorus or two or more of ‘Orange Blossom Special’. A collection had been accumulating for some time and was presented to Tude and Helen stuffed in an old leather satchel which belonged to my great grandfather. He said, with tears in his eyes that it was the best paid gig he ever played. Thank you Tude for bringing so much pleasure to so many people over the years.

**Bob Brundage, Albuquerque, New Mexico - 2005**

*If you don't see your festival or convention information listed in the What's Ahead section ask, "Did someone remember to send the information?" We will include any dance that we feel might be of national or international interest.*

# WHAT'S AHEAD



Association/Federation festivals, conventions or benefit dances can be listed free of charge in *What's Ahead*.

We need the event date, name, location including city and state, contact address, phone number, and email if any. **The name of the Association/Federation must be printed on the flyer to receive the free listing.**

*Send us the event information as early as you want, but we prefer to receive it four to six months in advance of the event's scheduled date.*

## NATIONAL CONVENTIONS (U.S.A.)

### National Square Square Dance Conv.

June 22-25, 2005 – Portland, OR

June 21-24, 2006 – San Antonio, TX

June 27-30, 2007 – Charlotte, NC

### Intl. Assoc. of Gay Square Dancers:

June 30 - July 3, 2006 – Anaheim, CA

May 25-27, 2007 – Denver, CO

July 3-6, 2008 – Cleveland, OH

May 21-24, 2009 – Washington, DC

## AUGUST 2005

5-6 **NOVA SCOTIA** – South Shore Festival '05, "Keep It Alive In '05", Nova Scotia Community College, BurrIDGE Campus, Yarmouth

5-6 **TEXAS** - Wichita Roundup. 812 Travis, Wichita Falls; Jerry and Tommy Jo Epley 940-761-2414

5-6 **NORTH CAROLINA** – Queen City Ball, Oasis Shrine Temple, 604 Doug Mayes Place, Charlotte; 704-377-5554, Info@GrandSquareInc.com

12-13 **PENNSYLVANIA** – Pennsylvania Square & Round Dance Federation Convention, Radisson Penn Harris Hotel, Camp Hill; Bob & Ellen

Williams, 2159 Palomino Dr., Warrington, PA 18976-2171; 215-343-2969; bob-

ellen@juno.com; members.tripod.com/psrdf; PASquaredance.org

12-14 **WISCONSIN** – 46th Wisconsin Square & Round Dance Convention, Appleton, [www.wisquaredanceconvention.org/](http://www.wisquaredanceconvention.org/) 2005

19-20 **MICHIGAN** – Square & Round Dance Convention; Radisson Hotel in Kalamazoo; Norman and Cheryl Johnson, 517-646-6028, Cdjcrafts@hotmail.com; Lloyd and Linda Catey 517-646-6028 catey@msu.edu

26-27 **ILLINOIS** – The Crossroads Outing Weekend, Thelma Keller Convention Center, 1103 Avenue of Mid America off Exit 160 Keller Drive, Effingham; Bill and Betty Letson, 4103 John Adams Rd., Lafayette, IN 47909; 765-474-6801

## SEPTEMBER 2005

1-4 **OHIO** – 35th Annual National Singles Dance-A-Rama, Hyatt Regency Hotel, Columbus; Velma Doyle 6 1 4 - 8 3 7 - 6 9 7 4 ;



velmadoyle@ssdusa.org;  
dar2005.ssdusa.org

**2-5 WASHINGTON** – Labor Day Weekend Jubilee, Yakima Valley Square & Round Dance Center, 207 E. Charron Road, Moxee; 509-576-4249; DTandberg@aol.com

**3-5 MONTANA** – 50th Knothead Jamboree, Union Pacific Dining Lodge, West Yellowstone; George and Betty Moore, 459 Killarney Street, Billings, MT 59105; 406-252-4965; geebeesqumup@imt.net

**8-10 ALABAMA** – Birmingham Blast, BSDA Fellowship Hall, 1024 Old Walker Chapel Road, Fultondale; Grand Square Inc., 1100 East Morehead Street, Suite 100, Charlotte, NC 28204; info@grandsquareinc.com; 704-377-5554

**15-17 GEORGIA** – GSSDA 34th Annual Convention, Macon Centreplex, 200 Coliseum Drive, Macon; Ben and Lulline Cotton, 2751 Hogan Road, East Point, GA 30344; 404-344-1073

**16-17 NEBRASKA** – 35th Nebraska Square and Round Dance Convention, Adams County Fairgrounds, Hastings; Harold and Eileen Debban, 3114 Ave. G, Kearney, NE 68847; 308-237-5404; edebban@nebi.com

**23-24 NEW JERSEY** – 41st Delaware Valley Square & Round Dance Convention Fiesta, Hilton at Cherry Hill; www.Fiesta2005.com; Housing/Registration: Casey and Joe Bradshaw, registration@fiesta2005.com

**23-24 NEW MEXICO** – Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque, NM; Larada Horner 323-7098 or larada@earthlink.net

**23-25 COLORADO** – Colorado Singles Annual dance, YMCA camp, Estes Park; Ben Moore, 303-831-1730; GomarWump@aol.com or

BDouglas0628@aol.com

**24-27 NORTH CAROLINA** – Smoky Mountain Memories, Fontana Village, Fontana Dam; Bob Price 919-467-8697 or 919-693-4852; www.clis.com/bobprice/jubilee.html

**30-Oct. 1 TENNESSEE** – Advanced Allemande, Henry Horton State Park, 4201 Nashville Hwy., Chapel Hill; Darryl McMillan, PO Box 5336, Decatur, AL 35601; 256-227-0908; dmcmillan@aol.com

## OCTOBER 2005

**6-9 NEW HAMPSHIRE** – Northeast Callers School, Mill-a-round Dance Center; Ken Ritucci 413-734-0591; KenRitucci@aol.com

**7-8 MINNESOTA** – Minnesota's 5th Annual Singles Square and Round Dance Convention, Brimhall Community Center, 1744 West County RD B, Roseville; Donna Byrne General Chair, 439 Betty Lane, West St Paul, MN 55118, 651-453-0944; waltzmaple@comcast.net

**14-15 ARKANSAS** – Arkansas State Square Dance Convention, The Robinson Center, Little Rock; Alvin and Ellen Gentry, 4078 Hwy. 5, Benton, AR 72015

**15 FLORIDA** – The Donna Hicken Foundation Benefit Dance, Tynes Elementary School; Dee Dee Stovall, STOVALLDD@AOL.com; 904-744-7560; Jack McKinney 904-249-3224; JacknKathy1@wmconnect.com

**16 CALIFORNIA** – 6th Annual Breast Cancer Square Dance, Beaumont Civic Center, 550 East 6th Street, Beaumont; Diane or Emil Welden 760-200-2027; Peggy or Cliff Simpson 760-343-0290

**21-22 FLORIDA** – 27th Annual Single-Rama, sponsored by Florida Association of Square and Round Danc-

ers at the Kenilworth Lodge, Sebring;  
Penny Green, 863-967-5004/  
pgreen@squaredancing.org or Mary  
Lou Pelz, 904-733-1869/  
maryloupelz@aol.com.

21-22 **KANSAS** – Wichita Fall  
Square and Round Dance Festival,  
Cessna Activity Center, 2741 S. George  
Washington Blvd; David and Charlotte  
Stone 316-942-6853, 3510 Hiram St.  
Wichita, KS 67217;  
stonedavidc@juno.com.

21-23 **NEVADA** – Bachelors 'n'  
Bachelorettes' 56th Anniversary  
Dance, Four Queens Hotel, Las Vegas;  
Jeannie McKinney 626-446-0421 or  
626-864-6686; mjkjni3@global.net

21-23 **VERMONT** – Tumbling  
Leaves Festival, Bennington College,  
Bennington; Red Bates,  
redbates@juno.com; Oct.-May 5134  
Latham Terrace, Port Charlotte, FL  
33981, 941-828-0481; June-Sept. P.O.  
Box 1197, Rangeley, ME 04970, 941-  
223-0987

21-23 **HAWAII** – Hot Foot Stomp,  
Kilauea Military Camp (808-967-  
8333), Volcano National Park; Bill  
Yoeman, 808-968-6091;  
wmyoeman@aol.com

## NOVEMBER 2005

4-5 **SOUTH DAKOTA** – Hoedown  
XXV, Sioux Falls; Connie and Ray  
Luke, 921 S. Praries, Sioux Falls, SD  
57104; 605-336-7745

4-6 **CALIFORNIA** – Fiesta 2005,  
55th Fiesta de la Cuadrilla, San Diego,  
Balboa Park; Jim and Pam Kidwell  
619-235-8151; fiesta@sdsda.org;  
www.sdsda.org/fiesta

19-20 **FLORIDA** – NEFSARDA  
Fall Festival, Resurrection Catholic  
Church, Jacksonville; Charlie  
Newsome 904-683-3512;  
Newsome.charles@comcast.net; Jack

McKinney 904-249-3224;  
JacknKathy1@wmconnect.com

## DECEMBER 2005

2-3 **NEW MEXICO** – Something 4  
Everyone Weekend, ASDC Hall, 4915  
Hawkins NE, Albuquerque; Gerri and  
Loren Dunbar 839-4962;  
dukecitydancer123@aol.com

16-17 **NEW MEXICO** – 4th An-  
nual Holiday Hoedown, ASDC Hall,  
4915 Hawkins NE, Albuquerque;  
Larada Horner- 323-7098 or  
larada@earthlink.net

## JANUARY 2006

19-21 **ARIZONA** – Southern Ari-  
zona Dance Festival, Tucson Con-  
vention Center, 260 Church Ave., Tucson;  
Jim and Genny Young 520-885-6273;  
jimgeny@aol.com; www.sardasa.com

24-29 **HAWAII** – 41st Annual  
Aloha State Square & Round Dance  
Festival, Honolulu; Henry Staehle  
8 0 8 - 6 7 2 - 3 6 4 6 ;  
registrar@squaredancehawaii.org;  
www.squaredancehawaii.org

27-28 **LOUISIANA** – Lottie's Loui-  
siana Hoedown, Ruston Civic Center;  
Lottie Ainsworth, 1475 Okaloosa  
Road, Eros, LA 71238; 318-249-4157;  
lotTNray@centurytel.net

## MARCH 2006

3-5 **CALIFORNIA** – 25th Annual  
Central California Wing Ding, Merced  
County Fairgrounds, Martin Luther  
King Blvd., Merced; Tom and Henny  
deHaas, 17610 Scenic Heights Dr.,  
Sonora CA 95370; 209-586-4060

10-12 **TEXAS** – 32nd Annual  
TASSD Round-up, Lubbock Memoria  
Civic Center, 1501 6th Street, Lubbock;  
Nettie Pritchard, 806-799-6734;  
netjop@hotmail.com; June Lange 806-  
762-2651; jlsolo2006@aol.com

*American Square Dance, August 2005*

17-18 **GEORGIA** – Annual Fuzzy Navel Dance sponsored by the Florida and Georgia Singles Associations, Holiday Inn Beach Resort on the beach at Jekyll Island (1-888-868-5397 for room reservations); Mary Lou Pelz 904-733-1869, maryloupelz@aol.com; Penny Green sqdncfan@aol.com

31-April 2 **CALIFORNIA** – Spring Jamboree, Amador County Fairgrounds, Hwy. 49, Plymouth; Walt and Donna 209-295-3568

## APRIL 2006

7-9 **ARKANSAS** – 14th Annual Jamboree, Pine Bluff Convention Center, Pine Bluff; Ray and Juanice Jones, 306 Monk Road, Pine Bluff, AR 71602; 870-247-4848

## MAY 2006

5-6 **NEW MEXICO** – 26th Annual New Mexico Singles Square Dance Fling, ASDC Hall, 4915 Hawkins, Albuquerque; Kathi Raver 505-286-9000 or Cecilia Pounds 505-821-3597 or ckpounds@aol.com

## JUNE 2006

9-10 **COLORADO** – 51st Colorado State Square Dnce Festival (Teddy Bear Picnic), Douglas County Fair-

grounds, Castle Rock; Bill and Paul Heiny, 8256 Johnson Ct., Arvada, CO 80005; b\_heiny@yahoo.com; 303-420-8700

20 **TEXAS** – Waterloo Squares Train In Dance, South Austin Activity Center, 3911 Manchaca Road, Austin; Brad 512-282-7402; www.asrda.org/clubs/waterloo

21-24 **TEXAS** – 55th National Square Dance Convention, San Antonio Convention Center, San Antonio; PO Box 160639, San Antonio, TX 78280; registration@55thnsdc.org; 210-521-7185

## AUGUST 2006

9-12 **HAWAII** – 7th USA West Square Dance Convention, Honolulu; Tim and Melissa Voss, Trvoss@aol.com; 808-668-1598; Tom and Elaine Ehrhorn, USAWest@TheEhrhorns.org

31-Sept. 3 **NEW YORK** – 36th Annual National Singles Dance-A-Rama, Rochester Riverside Convention CenterRochester; Nancy Mirabal: 585-621-5596; nancylm@localnet.com

## SEPTEMBER 2006

26-Oct. 1 **MISSOURI** – Branson Swang Holiday, Branson; Danny Robinson 407-671-7748

## Advertiser Index

|                                   |               |
|-----------------------------------|---------------|
| Accredited Caller Coaches .....   | 21            |
| American Square Dance .....       | 3, 10, 29, 36 |
| Aron's Square Dance Shop .....    | 40            |
| BLG Designs .....                 | 46            |
| Bow & Swing .....                 | 13            |
| Callertab .....                   | 19            |
| CaLyCo Crossing .....             | 16            |
| Classified .....                  | 60            |
| Colippi, Ralph and Joan .....     | 32            |
| Cue Sheet Magazine .....          | 28            |
| Dot's Western Duds .....          | 22            |
| Florida Dance Web .....           | 26            |
| Fontana Village Resort .....      | 34            |
| Foundation, The .....             | 15            |
| Geis, Corben .....                | 64            |
| Gold Star Video Productions ..... | 33            |

|   |        |
|---|--------|
| Hanhurst's Tape & Record Service .....              | 2, 64  |
| Hilton Sound Systems .....                          | 24     |
| International Assoc. of Gay Square Dance Club ..... | 35     |
| James McIue .....                                   | 31     |
| John and Linda Saunders .....                       | 52     |
| Kopman's Choreography .....                         | 23     |
| Maycliff Mobile Home Park .....                     | 31     |
| National Square Dance Convention .....              | 38     |
| National Square Dance Directory .....               | 43     |
| Palomino Records, Inc. ....                         | 25, 63 |
| R & R Video International .....                     | 47     |
| Red Rock Ramblers .....                             | 41     |
| Suzie Q Creations .....                             | 42     |
| Tic-Tac-Toes .....                                  | 51     |
| Treasures of the Far East .....                     | 52     |

## RECORD DEALERS

**PALOMINO RECORDS, INC.  
HANHURST'S TAPE SERVICE**

The Professional Source for Square and Round Dance Records and Equipment. Over 500,000 records in stock:

Squares, Rounds, Clogging, and C/W, Current and Oldies... Your 'One-Stop Shop' for all of your music needs  
2818 Hwy. 44 E.

Shepherdsville, KY 40165

1-800-328-3800 or 502-543-1521

Fax: 800-227-5420, 1-502-543-3295

Email: Music@Dosado.com

Website: www.Dosado.com/Music

**SILVER STAR RECORD & TAPE SERVICE**

10 Saint Moritz Road

Winnipeg MB R2G 3J6, Canada

Ph.: (204) 668-2216

Fax: (204) 668-0140

## BADGES

**A to Z ENGRAVING CO. INC**

(847) 526-7396

1150 Brown St., Wauconda, IL 60084

Home of the Original ROVER Badge

Custom Engraving from your Design,

Fun Badges & Dangles Rhinestone

Badges, Mini Purses (assorted colors),

much more. Write for FREE Catalog –

Since 1954

**CENTURY CLUB**

Merit Badge of Distinction. Join Today.

PO Box 57, Westfield, MA 01086

Cost: \$2.59 plus \$.50 postage & handling.

## NOTES FOR CALLERS

**JOHN'S NOTES**

**John & Linda Saunders**

3303 Travelers Palm Drive,

Edgewater, FL 32141; Phone 386-

428-1496; Email: johnnysa@aol.com;

Web Site: http://

members@aol.com.johnnysa

Basic through C with Added

Attractions Monthly Service, contact

for free sample "For the Callers Who Care"

## BOOKS

**BURLESON'S SQUARE DANCE  
ENCYCLOPEDIA**

5100+ calls and movements.

American Square Dance,

34 E. Main Street, Apopka, FL 32703

Ph.: 1-888-588-2362

**SPECIAL - ASD BINDERS**

Protect your back issues of ASD.

Holds a full year's issues of magazines. They open flat for quick and easy reference. Two for \$9.50 S/H included (foreign postage higher).

American Square Dance

34 E Main St., Apopka, FL 32703

**STEP-CLOSE-STEP ROUND  
DANCE BASICS by Frank & Phyl**

**Lenhert.** 1998 New Revised Edition,

Round Dance Basics Book, \$10 +

postage. Now includes 10-week

dancer-proven course, dance positions,

complete approved terminology,

mixers, teaching hints, plus

introduction into foxtrot, tango, cha

cha and ballroom. Coordinates with

the Grenn record teaching series.

Order from Palomino Records  
2818 Hwy. 44 E.  
Shepherdsville, KY 40165  
1-800-328-3800 or 502-543-1521  
Fax: 800-227-5420, 1-502-543-3295  
Email: Music@Dosado.com  
Website: www.Dosado.com

### **EASY LEVEL SOLO DANCES:**

**The Bob Howell Collection.** Here you'll find everything to get your toes tappin' and hips swinging-the music, concise directions for all levels, plus interesting history of each dance.

Cost: \$21.95 per book. S/H \$3.50 U.S. - \$5.50 Canada. Order from Siddal & Ray Publications for Dance, 1017 Williamsburg Drive, Charleston, IL 61920

### **PLUS, ADVANCED & CHALLENGE DIAGRAM BOOKS FROM ED FOOTE**

Five books available: Plus, A1 & A2 (both in one book), C1, C2, C-3A. Each book diagrams all calls for the indicated program from a variety of positions, also includes helpful hints for dancing the calls. Books are 8-1/2x11 with spiral binding, laser printing provides clear sharp images. The most complete diagram books for Plus, Advanced and Challenge available today. Cost: \$17.50 / book includes shpg. (\$18.50 for C-3A). Canada add \$1.00. Order from Ed Foote, 140 McCandless Pl., Wexford, PA 15090.

### **TAPE SERVICE**

**PALOMINO RECORDS, INC.  
HANHURST'S TAPE SERVICE**  
MONTHLY SERVICE AVAILABLE  
ON CASSETTE TAPE OR CD!  
A review of all new square dance music on records, cd and mp3's. The

continuing choice of 1,750 Callers since 1971. The perfect Gift for your Caller.

2818 Hwy. 44 E.  
Shepherdsville, KY 40165  
1-800-328-3800 or 502-543-1521  
Fax: 800-227-5420, 1-502-543-3295  
Email: Music@Dosado.com  
Website: www.Dosado.com/Music

## **RECORD DISTRIBUTORS**

### **PALOMINO RECORD DISTRIBUTORS**

2818 Hwy. 44 E.  
Shepherdsville, KY 40165  
1-800-328-3800 or 502-543-1521  
Fax: 800-227-5420, 1-502-543-3295  
Email: Music@Dosado.com  
Website: www.Dosado.com/Music

## **S/D PRODUCTS**

### **PALOMINO RECORDS, INC. HANHURST'S TAPE SERVICE**

"The Professional Source For Square Dance and Round Dance Audio"...  
Largest selection of professional calling and cueing equipment, records and publications available from one source!

### **HILTON SOUND SYSTEMS YAK STACK SPEAKER SYSTEMS NEW AND USED EQUIPMENT**

2818 Hwy. 44 E.  
Shepherdsville, KY 40165  
1-800-328-3800 or 502-543-1521  
Fax: 800-227-5420, 1-502-543-3295  
Email: Music@Dosado.com  
Website: www.Dosado.com/Music

### **MAGNETIC DANCER BOARD/ CHECKERS**

The finest magnetic board ever created featuring: A 16 matrix grid for perfect placement of dancers, ideal for precise

positioning; Girls shaped differently than boys - quickly tell the difference when moving checkers; Arrow on each dancer showing facing direction; Each checker identifies specific dancer; Each couple a different color; Attractive enough to hang on the wall. \$23 includes postage  
 Canada add \$1 - U.S. funds.  
 Order from: Ed Foote,  
 140 McCandless Place  
 Wexford, PA 15090

## VIDEOS

### KENTUCKY DANCE FOUNDATION INSTRUCTIONAL VIDEO TAPE SERIES.

"BOB HOWELL LIVE" \$19.95 + \$3 S/H. 11 "quick teach" dances for one night stands and recreational use.

"KENTUCKY RUNNING SET" a traditional mountain-style dance. Includes video and 2 audio cassettes (Dances From Appalachian and audio of Stew Shacklette calling the dance.) \$29.95 + \$2 S/H

"JERRY HELT'S DANCE PARTY", featuring material useful for one night stands for community dance programs. Includes audio of Jerry calling the dances. \$29.95 plus \$3 S/H.

"SCOTT MCKEE'S INTRODUCTION TO CLOGGING" makes clogging easy, even for the novice. \$19.95 + \$3 S/H

"JERRY HELT'S COMMUNITY DANCE PARTY" features a 24 basic square dance program suitable for community dance programs. Includes audio of Jerry calling the dances. \$29.95 + \$3 S/H.

Send check to:

Kentucky Dance Foundation

c/o Stew Shacklette  
 460 Long Needle Road  
 Brandenburg, KY 40108  
 Visa and MC accepted  
 Ph.: 270-422-2421 or 800-446-1209

### NEW VIDEO RELEASES FROM THE KENTUCKY DANCE FOUNDATION

Bob Howell's "JOY OF DANCING" and Don Armstrong's 3-tape series "REEL TO REEL" and Stew Shacklette's "LINE DANCES FOR SENIORS" and "COUNTRY-WESTERN LINE DANCES FOR SQUARE DANCE CALLERS". All videos are \$19.95 ea. + \$3 S/H. Call (800) 446-1209 to order. MasterCard and Visa accepted.

## PATTERNS

### SQUARE DANCE PATTERNS.

Full line of Square Dance and Western patterns. We also carry 34 colors of Western Snaps and many other items. Send your name and address along with \$2.00 for our latest catalog to: Aron's, 1735 Huntington Drive, Duarte, CA 91010-2551; Ph. 626-303-7032

### SQUARE DANCE/ROUND DANCE THEME COUNTED CROSS-STITCH PATTERNS.

Three square books, one round book, five patterns each. \$5 ea. + \$1.50 pstg. per order. State patterns available upon request at \$1.50 ea. + \$.50 pstg. per order. Dealers welcome.  
 Ralph and Mary Ann Kornegay  
 138 Mohican Trail  
 Wilmington, NC 28409

**American Square Dance** (ISSN-0091-3383; USPS 513-240) is published monthly by Gramac Printing, 34 E. Main Street, Apopka, Florida 32703. Subscription rates: \$27.50; Canada \$35.00; foreign \$69.50. Payable in U.S. funds only. **Periodicals Postage Paid at Apopka, Florida POSTMASTER:** Send address changes to ASD, 34 E. Main Street, Apopka, Florida 32703. Printed in USA. Copyright 2003 by Gramac Printing, Inc. All rights reserved.





# spin chain spoofs

CONTRA DANCING  
6:30 PM



NOTHING WORSE THAN A PROMPTER  
WHO IS PROMPT-LESS.

THE COLORFUL  
CALLER & CARTOONIST



Check Out  
Cory's Art & Dance  
Website

[cory-ographics.com](http://cory-ographics.com)

814-937-4815

**American Square Dance**  
34 E. Main Street, Apopka, FL 32703  
1-888-LUV-2-DNC (588-2362)  
Fax 407-886-8464  
Website: [AmericanSquareDance.com](http://AmericanSquareDance.com)

**Dated Material**  
Postmaster – Please Deliver Immediately

## HANHURST'S TAPE & RECORD SERVICE

### SQUARE DANCE MANUALS

*Invaluable Helpers for  
both Dancers and Callers*

### THE HANDBOOK SERIES

#### Indoctrination Handbook

32 pages. What all square  
dancers should know.

\$ .75 per copy.

**Save Money!**

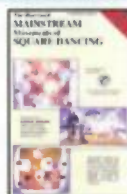
**\$60.00 per 100**

#### The Basic & Mainstream Handbook

64 pages, 450 illustrations

\$2.00 per copy

**\$160.00 per 100**



#### Plus Movements Handbook

32 pages, 150 illus.

\$1.50 per copy

**\$130.00 per 100**

Phone: 800-445-7398 or 603-876-3636

Fax: 800-346-4867 or 603-876-4001

E-mail: [Music@Dosado.com](mailto:Music@Dosado.com)

Website: [www.Dosado.com/Music](http://www.Dosado.com/Music)

## 1-800-445-7398

Free Online Music Previews

*Click...Listen...Buy!*

100% Secure Online Shopping

**[Dosado.com/Music](http://Dosado.com/Music)**